December 17, 1953

Mr. Frank Capra
Red Mountain Ranch
Fall Brood
California

Dear Mr. Capra:

Last year the Smithsonian Institution in collaboration with the Department of State commissioned an exhibition for distribution abroad on the American Film entitled "Aspects of the American Film: Fifteen Directors". The exhibition, consisting entirely of still pictures, is now circulating in Germany and South America. It was based on the positive creative contributions made by fifteen of the top film directors in the commercial and documentary fields. Starting with Griffith the directors are Sennett, Chaplin, De Mille, Ford, Huston, Capra, Wyler, Zinnemann, Stevens, Minelli, United Productions of America, Flaherty, Van Dyke, and Lorentz. The exhibition was compiled by Frank Stauffacher who is also associated with the San Francisco Museum of Art.

We are now planning to have a film series based on this same theme here at the Museum. There will be fifteen evenings, each devoted to the works and ideas of one director. There will be a guest speaker each time - in many cases the director, when he is available, and one or two of his most outstanding films.

There is no difficulty getting your films as they are available on 16mm. We plan to show YOU CAN'T TAKE IT WITH YOU and either MR. SMITH GOES TO WASHINGTON or LOST HORIZON. Perhaps we should show a film from your "Why We Fight" Series?

I am sure you would have some ideas on what films of yours would make a good combination for an evening. Any ideas you may have will be most appreciated. In the event you can suggest an appropriate speaker on your films, or if you would consider speaking yourself, we would be most interested in hearing about it.

Mr. Lou Smith, representative of the Screen Director's Guild, has been kind enough to help us with this project. We hope to begin in early Spring.

Many thanks.

Sincerely yours,

Barbara Stauffacher
Film Department

January 21, 1954

Mr. Frank Capra
Red Mountain Ranch
Fall Brood
California

Dear Mr. Capra:

In my letter of December 17 I described the forthcoming film program to be presented at the San Francisco Museum of Art entitled "Aspects of the American Film: Fourteen Directors". We have now set the dates for these evenings. The series has been divided into two parts - the first part to take place this Spring, the second next Fall. The evening on you will be Friday, September 17, 1954.

We would be most happy and proud if you could manage to come to San Francisco to be our quest speaker at that time. As far as we know this is the first occassion of a program on the study of film directors' work and ideas has been presented in this country and we hope very much that the directors themselves can speak and be a part of it. During the first part of the series we are planning to have Fred Zinnemann, Vincente Minnelli, Willard Van Dyke, perhaps Cecil B. deMille, and others here to speak.

The evening would be arranged in any way you think best. Perhaps you can choose the film of yours you think best and show and discuss it. What do you think? Naturally we will pay your expenses. You could fly up on Friday, stay the night, and return the next day if that is convenient. I realize it is rather far off to be too definite.

Mr. Lou Smith of the Screen Director's Guild has been kind enough to help us with planning this program and he also can tell you about it.

We are extremely anxious to hear what you think of this and hope very much that you will be able to come.

Sincerely yours,

Barbara Stauffacher
Film Department

May 28, 1954

Mr. Frank Capra
Paramount Pictures Corporation
5451 Marathon Street
Hollywood 38, California

Dear Mr. Capra:

We have just completed the first half of our series presenting the work and ideas of American film directors - ASPECTS OF THE AMERICAN FILM: THE WORK OF FIFTEEN DIRECTORS. We are very proud that it was most successful, due primarily to the splendid cooperation and enthusiasm of the Screen Directors Guild and to the directors themselves who participated here. We were fortunate in having such men as Fred Zinnemann, Vincente Minnelli, and Willard Van Dyke to show and talk about their own films; Stephen Bosustow to talk about UPA; Rouben Mamoulian to discuss D. W. Griffith, Mitchell Leisen on Cecil B. de Mille, and Kenneth Macgowan to talk about John Ford. Being an unprecedented study of the American film director, with the directors participating, there has been a great deal of enthusiasm by the press as well as individuals and groups here, in New York, and throughout the country.

As I told you earlier the idea for this series is based upon the exhibition of the same title that Frank Stauffacher did for the State Department and the Smithsonian Institute in 1952, for distribution in Germany and Sough America. We have used the men he selected to represent the dominate themes in American film traditions. We also are planning to incorporate the material from the exhibit, with the more intimate and personal knowledge brought forth by the directors themselves, into a book on the American film director.

As you know from my previous letter you are one of the directors we are planning to present. We have set Friday, September 24 as the date for the showing of your work. We would be most happy if you could be our guest speaker for that evening. I realize this is some time away, but if there is a possibility that this date might fit into your schedule and that

you would enjoy coming to San Francisco to be our speaker for that evening we would be most grateful. We are able to pay your traveling expenses and hotel accomodations for the trip here. The series will be held from September 10 through all the Fridays in October and as it is still early we can easily exchange this Friday, September 24th, for another if it would be more convenient. Those evenings where the director talked about his own work, instead of someone else talking about him, were undoubtly the most rewarding.

As for the film or films we might show - we would like to leave this choice up to you. Fred Zinnemann showed his THE SEARCH; George Stevens and Vincente Minnelli brought selected sections from a number of their films. This is up to the director - and also depends upon which films are obtainable at the time. We ask your suggestions and welcome any ideas you may have on any aspect of the evening.

We have received the kindess cooperation from the Screen Directors Guild and I am sure that Mr. Joseph Youngerman will be glad to answer any questions you may have.

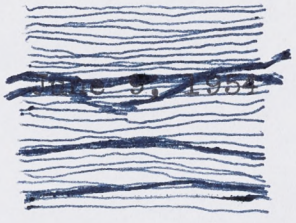
We look forward to hearing from you and we hope you will be able to come.

Sincerely yours,

Barbara Stauffacher
Film Department

cc: Mr. Joseph Youngerman

FRANK CAPRA PRODUCTIONS
9100 SUNSET BOULEVARD • SUITE R • LOS ANGELES 46, CALIFORNIA



Miss Barbara Stauffacher
Film Department
San Francisco Museum of Art
Civic Center
San Francisco 2, California

My dear Miss Stauffacher:

In answer to your letter of May 28th, the date of September 24th - which you have selected as a possible date for me to appear as a guest director on your program - is so far away I cannot give a definite answer at this time.

My present assignment carries me around the country a good deal, subject to the availability of scientists. I cannot now predict if that date will find me free.

May I try to give you a more definite answer later on?

Sincerely,

Frank Capra

FRANK CAPRA

FC/p

July 8, 1954

Mr. Frank Capra
Frank Capra Productions
9100 Sunset Boulevard
Suite R
Los Angeles 46, California

Dear Mr. Capra:

Many thanks for your letter of June 9 and your interest in our film series ASPECTS OF THE AMERICAN FILM: THE WORK OF FIFTEEN DIRECTORS.

We sincerely hope that you will be able to appear here to talk about your films. But we fully appreciate how difficult it must be for you to schedule out your time too far in advance. The program for this half of the series is still in a flexible state, and until the first week in August - when we must have the announcements printed and distributed - we are in a position to shift dates to accommodate our speakers. Perhaps some other date than September 24 would find you more certain to be free for a Friday night. The other dates of the series are September 10, and October 1, 8, 15, 22, and 29.

If you are not able to be here we will have to cancel the evening, though we would certainly regret doing so. To have someone other than the director himself talk about his films and his ideas about them simply does not convey what we are trying to do in presenting this review of the American film through the creative directors. Our audience is extremely alert and interested, making the presence of the director vital to bothehem and him.

We hope very much that you will be able to be here sometime during the series. In two weeks we should have all the dates and speakers set for printing and press releases. I look forward to hearing from you as soon as possible.

Thank you.

Sincerely yours,

Barbara Stauffacher
Film Department

FRANK CAPRA PRODUCTIONS
9100 SUNSET BOULEVARD • SUITE R • LOS ANGELES 46, CALIFORNIA

September 13, 1954

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

This will acknowledge receipt of your telegram of September 10th to Mr. Frank Capra.

Mr. Capra has been out of the city for several days and is not expected to return before the end of this week. I am sure he will be able to give you a definite answer on the film directors' series by the middle of next week.

Yours very truly,

Margaret Parker

FRANK CAPRA PRODUCTIONS, INC.

FRANK CAPRA PRODUCTIONS
9100 SUNSET BOULEVARD • SUITE R • LOS ANGELES 46, CALIFORNIA

October 5, 1954

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

I regret very much not being able to make either the October or November date for your directors' series. I'm completely up to my ears in three concurrent one-hour film television shows. It's just a matter of time and not my unwillingness.

Other directors who have participated in your series speak glowingly of you.

Sincerely,

Frank Capra

FRANK CAPRA

FC/p

October 26, 1954

Mr. Frank Capra
Frank Capra Productions
9100 Sunset Boulevard
Suite R
Los Angeles 46, California

Dear Mr. Capra:

Your coming up for us last Friday, and appearing before our audience, was a great success for all of us here. I hope that you enjoyed it also, even though I realize it was considerable effort for you to break away from your work in Hollywood. I don't adequately know how to thank you.

That Friday evening when the intermission was over and you took the podium, the 500-odd would have gone on all night with you. They were warming up. Of course, there are always the usual rather blank questions at first, but what resulted with the better questions and answers made our Directors' series the top program we have had. Enclosed is Luther Nichols' review from The Chronicle.

And thank you so much for the lunch on Saturday at Tiberon. As you know I was supposed to follow you from Tiberon and pick up Mrs. Stauffacher. The thing is that she had forgotten to give me the key to our car, and I had forgotten to ask her for them. So Jo Sinel, the designer, drove me in to town. Sunday morning my wife and I returned to Tiberon to pick up our car and we had breakfast at the same spot that we lunched with you, Mrs. Capra, and Allon the day before.

Our best wishes to you and to Mrs. Capra - and again, many thanks for your coming here, and beyond that, meeting you and Mrs. Capra, personally.

Most sincerely yours,

Frank Stauffacher

Encl.

SCREEN DIRECTORS' GUILD OF AMERICA. (INCORPORATED)

BOARD MEETING

Oct. 27 1954

Dear Frank:

Enclosed is bill for Frank Capra's expenses for his San Francisco trip.

Mrs. Capra's expenses have already been taken care of.

Joe.

FRANK CAPRA PRODUCTIONS
9100 SUNSET BOULEVARD • SUITE R • LOS ANGELES 46, CALIFORNIA

October 25, 1954

INVOICE

Screen Directors Guild
9123 Sunset Blvd.,
Los Angeles 46, California

Unpaid expenses in connection with trip
to Museum of Modern Art, San Francisco:

Taxis	$ 12.00
Meals	20.00
Tips	5.00
	$ 37.00

Frank Capra

FRANK CAPRA

FC/p

Read by
Checked By
Approved By
10/26/14

To Frank Capra NIGHT LETTER

Re your letter June 9 Pardon this
last try for our American Film Directors
series here but could you be present on
either Oct 22 or Nov 1/2 if available.
Sincerely its difficult to make
positive series or subject without
you Frank Stanton
S. F. Museum of Art

Art Museum
9/19/45-X

December 2, 1953

Mr. Charles Daggett
United Productions of America
4440 Lakeside Drive
Burbank, California

Dear Mr. Daggett:

You will remember the exhibition that Frank did for the State Department last year on Aspects of the American Film: Fifteen Directors. And you will remember that he planned to use UPA and 'they' made him use Disney. Now, we are going to put on a film series at the museum based on this exhibition; but this time we want UPA to represent the American contribution to the animated film.

There will be fifteen nights this Spring, each devoted to one director. We start with Griffith through the top Hollywood directors and then the documentary people. UPA will have one evening and we plan to show a selection of films as well as have a quest speaker each time. With the commercial films we are hoping to get many of the directors themselves up (as Frank had George Stevens recently on Art In Cinema).

I thought you would be the person to suggest which films of UPA's would make an interesting evening and also you might be able to suggest someone as a speaker. Perhaps someone who was involved in making the film would be good?

I would appreciate any ideas you have on this and any suggestions you wish tomake. I'm sure this should be one of the most enjoyable evenings of the series.

Many thanks.

Most sincerely,

Barbara Stauffacher

United Productions of America

December 7, 1953

Mrs. Barbara Stauffacher, Film Department
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mrs. Stauffacher:

We will be most happy to participate in your Spring program on Aspects of the American Film. I would suggest the following films: "Gerald McBoing-Boing," "Family Circus," "The Tell Tale Heart," "Willy the Kid," "Madeline," "Fuddy Duddy Buddy," "Grizzly Golfer," "Unicorn in the Garden," "Christopher Crumpet"; "Flat Hatting," which we did for the Navy Flight Safety Division; "More Than Meets the Eye," which we produced for CBS Radio and the cartoon inserts from "The Fourposter." This would run about an hour and a half. If you want a longer program, the above list could be amplified by other entertainment films and "Man on the Land," which we produced for the American Petroleum Institute to show the benefit oil has brought to our society. Will you let me know the length of the program you need?

I believe that we could manage to have someone present as a speaker. However, I hesitate to make a firm commitment because the good speakers we have may be out of town when the program goes on. I can only say that we will do our level best to furnish an adequate and interesting speaker.

Sincerely,

UNITED PRODUCTIONS OF AMERICA

Charles Daggett (cd)

Charles Daggett
Vice President
In Charge of Public Relations

CD/rc

California address: 4440 LAKESIDE DRIVE, BURBANK, CALIFORNIA · TELEPHONE CHARLESTON 0-7171
New York address: 670 FIFTH AVENUE, NEW YORK 19, NEW YORK · TELEPHONE PLAZA 3-1672

December 9, 1953

Mr. Charles Daggett
Vice President
In Charge of Public Relations
United Productions of America
4440 Lakeside Drive
Burbank, California

Dear Mr. Daggett:

Many thanks for your letter of December 7 and your interest in our proposed 15 Directors film series. Your selection of films for this evening sounds very fine and I think that an hour and a half is just about right. With a speaker, and you are most kind to suggest that you might be able to furnish someone for us, the evening should be excellent.

We have not been able to set any dates as yet. Dr. Morley, the Museum Director, wants the series to start in February, but I think that date is too soon to get announcements out and all the evenings reasonably set. I will let you know as soon as the dates are fixed.

I am most grateful to you for your kind help.

Yours sincerely,

Barbara Stauffacher
Film Department

December 9, 1953

Mr. Charles Daggett
Vice President
In Charge of Public Relations
United Productions of America
4440 Burbank

January 21, 1954

Mr. Charles Daggett
Vice President
In Charge of Public Relations
United Productions of America
4440 Lakeside Drive
Burbank, California

Dear Mr. Daggett:

Dates have now been set for the film series entitled "Aspects of the American Film: Fourteen Directors". The evening on UPA will be Friday, May 14, 1954.

Have you any suggestions for a speaker? As far as we know this is the first time a series on the study of film directors' and the American film has been presented in this country and we hope very much that the directors themselves can come up and be part of it. I think many of them will. They are very enthusiastic. With UPA there is the problem that there is no one director to feature. Mr. Lou Smith of the Screen Director's Guild who has very kindly helped us with this project mentioned that the head of UPA was a terrific speaker, but I don't know exactly who he meant.

We are extremely anxious to hear what you think of this plan and to hear who you can contact as a speaker. There has been a tremendous interest in the series so far and it should be a fine success.

Many thanks for all your help and interest.

Sincerely yours,

Barbara Stauffacher
Film Department

February 5, 1954

Mr. Charles Daggett
Vice President
In Charge of Public Relations
United Productions of America
4440 Lakeside Drive
Burbank, California

Dear Mr. Daggett:

Since I have had no word from you I am very anxious to have a reply concerning the May 14 date on our proposed Fifteen Directors series. We now find ourselves faced with the problem of having to get all the material to the printers by the end of next week - therefore the rush.

Is it possible for Mr. Bosustow to be our guest speaker? I am sure he would be the most important person naturally to talk about UPA.

Many thanks and I will await your advise.

Most sincerely,

Barbara Stauffacher
Film Department

cl 0-7171

February 26, 1954

Mr. Charles Daggett
Vice President
In Charge Of Public Relations
United Productions of America
4440 Lakeside Drive
Burbank, California

Dear Mr. Daggett:

Would it be possible for you to have some stills sent to us at the Museum for publicity purposes of Mr. Bosustow and some of the films he will talk about?

There is going to be quite a bit of publicity on this series. It should be a fine success. The San Francisco Cronicle wants to do a big Sunday story on all the men to talk here very soon and therefore we are trying to collect reams of information.

Thank you for your good help with this series.

Sincerely,

Barbara Stauffacher
Film Department

April 1, 1954

Mr. Charles Daggett
Vice President
In Charge of Public Relations
United Productions of America
4440 Lakeside Drive
Burbank, California

Dear Chuck:

I'd hoped to be down your way this week, but at the last minute couldn't - with all the odds and ends piling up. A lot of them are connected with the Museum's film series which Mrs. Stauffacher has been writing you and others about. The series promises to be about the biggest such film meetings ever planned here, at least by the way it has so far been received. And I've been a little concerned about my announcement that Mr. Bosustow is scheduled to appear here, since I did so on a mere slim chance that he could make it, as you remember per phone call some while ago. I say I'm a little worried because since the announcements have been out, practically everybody on Montgomery Street is planning to come in force, to say nothing of everybody else who goes to movies. So I do hope Mr. Bosustow is well, and can see to making the trip.

All of the other speakers are confirmed, so we're proud to have here a distinguished group of men.

If Mr. Bosustow can come, would it be more convenient if he came May 20 instead of May 14? It's not too important; just a feeling that UPA would be better ending the series than Van Dyke.

Chuck, could I hear from you as soon as possible?

Sincerely,

Frank Stauffacher

P. S. I didn't like the outcome of the Academy Awards!

P. S. S. A couple of stills?

United Productions of America

April 5, 1954

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

Mr. Daggett is in New York at the present time, but he should return in another week. Mr. Bosustow is still convalescing from his recent operation, but his health is much improved. May 20th, therefore, is a better date for UPA, and Mr. Bosustow will be well enough by then to make the trip to San Francisco and appear in your Art in Cinema Program. From the impressive list of speakers, your film series should be a great success.

Enclosed are a few stills from a number of UPA productions which Mr. Bosustow will talk about, a caption sheet for the stills and a photograph of Mr. Bosustow.

Please let me know if I can supply you with any other material.

And thank you for your comment about the Academy Awards for 1953.

Sincerely,

UNITED PRODUCTIONS OF AMERICA

Rita Cummings

Rita Cummings
Secretary to Charles Daggett,
Vice President in Charge of Public Relations

rc

California address: 4440 LAKESIDE DRIVE, BURBANK, CALIFORNIA · TELEPHONE CHARLESTON 0-7171
New York address: 670 FIFTH AVENUE, NEW YORK 19, NEW YORK · TELEPHONE PLAZA 3-1672

April 21, 1954

Miss Rita Cummings
Secretary to Charles Daggett
Vice President in Charge of Public Relations
United Productions of America
4440 Lakeside Drive
Burbank, California

Dear Miss Cummings:

I want to confirm the May 20th date for Mr. Bosustow's appearance here on Art In Cinema. I think this date is better also in view of Mr. Bosustow's recuperation plus the fact that UPA's films will add a good and happy touch for the last night. We shall make the necessary announcements to the public and press about the change in date.

Thank you very much for the stills. I would appreciate a biography for Mr. Bosustow sometime before May 20 simply for information necessary for the program notes.

Many thanks for your help.

Sincerely yours,

Barbara Stauffacher
Film Department

May 6, 1954

Mr. Charles Daggett
Vice President in Charge of Public Relations
UPA
4440 Lakeside Drive
Burbank, California

Dear Mr. Daggett:

Will Mr. Bosustow be interested - and have the time - to be on television or radio while he is here? We have already had requests for interviews with him. The outstanding children's show in this area on station KRON-TV asked us if we would contact Mr. Bosustow for the possibility of being on their show months ago when his appearance here was first announced. Mr. Peter Abenheim, who conducts the show, was very anxious. Or, if Mr. Bosustow perhaps would not enjoy all the children, Marjorie Trumbull's show on KRON-TV would be available.

This is certainly all up to Mr. Bosustow and the amount of time he will have in San Francisco.

Also, could you send us a biography of Mr. Bosustow for Frank to use for the program notes?

Thanks very much for your kind help.

Most sincerely,

Barbara Stauffacher
Film Department

May 10, 1954

Mrs. Barbara Stauffacher
Film Department
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mrs. Stauffacher:

Enclosed are two photographs of Stephen Bosustow and some biographical notes which include a little history of the UPA studio.

Sincerely,

UNITED PRODUCTIONS OF AMERICA

Rita Cummings

Rita Cummings
Secretary to Charles Daggett

rc

California address: 4440 LAKESIDE DRIVE, BURBANK, CALIFORNIA · TELEPHONE CHARLESTON 0-7171
New York address: 670 FIFTH AVENUE, NEW YORK 19, NEW YORK · TELEPHONE PLAZA 3-1672

June 1, 1954

Mr. Charles Daggett
United Productions of America
4440 Lakeside Drive
Burbank, California

Dear Chuck:

I'M sending the tape of Mr. Bosustow's fine talk with this mailing. May I, also, thank you with all sincerity for your cooperation in this successful and unexamplified series of film showings. It was not only a great hit, it was a rare opportunity to hear from UPA's creator. But this statement is hardly necessary, especially when you hear the tape.

It starts toward the end of GERALD MCBOING-BOING, which we ran off first. We caught the beginning and end of several of the others, to add definition to the whole thing, and somehow, the audio part of UPA's work is so distinctive, that it goes hand in hand with Mr. Bosustow's talk.

Again, thank you very, very much for your kind and considerate help on this - what is turning out to be a very valuable series.

Best regards,

Frank Stauffacher

December 3, 1953

Mr. Cecil B. De Mille
Paramount Pictures
5451 Marathon Street
Hollywood, California

Dear Mr. De Mille:

Last year the Smithsonian Institution in collaboration with the Department of State commissioned an exhibition for distribution abroad on the American film entitled "Aspects of the American Film: Fifteen Directors". The exhibition, consisting entirely of still pictures, is now circulating in Germany and South America. It was based on the positive creative contributions made by fifteen of the top directors in the commercial and documentary film fields. Starting with Griffith through such directors as Chaplin, Ford, Capra, Zinnemann, etc, and Flaherty. You were one of the directors. The exhibition was compiled by Frank Stauffacher who is also associated with the San Francisco Museum of Art.

We are now planning to have a film series based on this same theme here at the Museum. There will be fifteen evenings, each devoted to the works and ideas of one director. There will be a guest speaker each time - in many cases the director, when he is available, and also one or two of his most outstanding films.

Our big problem is obtaining films that are out of circulation commercially. Unless the Museum of Modern Art has prints, or they are being distributed in 16mm, many films are unattainable even from the commercial distributors.

Are there any prints of your films available anywhere - such films as REAP THE WILD WIND and THE SIGN OF THE CROSS?

The films will be shown only once. These evenings will be educational and non-commercial. We are able to pay a reasonable fee. It will be most unfortunate if these films of outstanding interest and importance can no longer be seen.

Any ideas you may have will be most appreciated. In the event you can suggest an appropriate speaker on your films, or if you would consider speaking yourself, we would be most interested in hearing about it.

Many thanks.

Yours sincerely,

Barbara Stauffacher
Film Department

PARAMOUNT PICTURES CORPORATION
WEST COAST STUDIOS
5451 MARATHON STREET HOLLYWOOD 38, CALIF.
TELEPHONE HOLLYWOOD 9-2411
CABLE ADDRESS "FAMFILM"

5 January 1954

Miss Barbara Stauffacher
Film Department
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Miss Stauffacher:

Please forgive the delay in replying to your recent letter, but quite a bit had to be done to secure the necessary permission - also checking in the vaults to see if prints of REAP THE WILD WIND and THE SIGN OF THE CROSS were available before an answer could be given.

Mr. deMille and Mr. Y. Frank Freeman, Vice President of Paramount Pictures, are both willing to make these prints available to you for the one showing in your projected series.

I will not burden you with reams of details, but in view of Mr. deMille's overcrowded schedule, it will not be possible for him to go to San Francisco to speak.

As to an appropriate substitute for Mr. deMille, if you can let us know the date of the DeMille evening, we will do everything we can to suggest a speaker if we find someone available for the date you decide upon.

I await word from you.

Best wishes,

Sincerely,

Henry Wilcoxon

HENRY WILCOXON
Associate Producer
to Mr. deMille

HW/jc

OFFICE OF CECIL B. DEMILLE

CURRENT PRODUCTION

"THE TEN COMMANDMENTS"

January 8, 1954

Mr. Henry Wilcoxon
Associate Producer
to Mr. deMille
Paramount Pictures Corporation
5451 Marathon Street
Hollywood 38, California

Dear Mr. Wilcoxon:

Many thanks for your very kind letter of January 5 regarding the DeMille evening here at the Museum. And please convey our thanks to Mr. de Mille and Mr. Y. Frank Freeman for making the prints of REAP THE WILD WIND and THE SIGN OF THE CROSS available to us for that evening.

Dr. Morley, the Museum Director, returns to San Francisco next week and at that time we will be able to set definite dates. I will let you know.

I can very well understand that Mr. deMille's schedule would not leave him time to come up here to speak. I am sure that your substitute will be excellent.

Again, thank you and I will write dates very soon.

Sincerely yours,

Barbara Stauffacher
Film Department

January 21, 1954

Mr. Henry Wilcoxon
Associate Producer
to Mr. deMille
Paramount Pictures Corporation
5451 Marathon Street
Hollywood 38, California

Dear Mr. Wilcoxon:

Dates have been set for the film series entitled "Aspects of the American Film: Fourteen Directors". The evening on Mr. deMille and his films will be Thursday, April 15, 1954.

We would be most happy and proud if Mr. deMille could somehow manage to come to San Francisco to be the guest speaker. As far as we know this is the first time a series on the study of film director's work and ideas has been presented in this country and we hope very much that the directors themselves can speak and be a part of it. However, I fully understand the situation that would make it impossible to get to San Francisco even for that short a time.

May I ask if you yourself could perhaps be here? I am sure you would be a wonderful person to speak about Mr. deMille and his ideas on film. What do you think? We would be very honored if you could come.

The evening would be arranged in any way you think best. Perhaps by choosing one of Mr. deMille's best films, and thank you again for making it possible for us to get the film directly from the studio, and after showing it, discussing aspects of the film and the man who made it. Naturally, we will pay your expenses, (or Mr. deMilles.) You could fly up on Friday, stay the night, and return the next day if that is convenient.

Mr. Lou Smith, representative of the Screen Director's Guild, has been kind enough to help us with this series and he also can you more about it.

We are extremely anxious to hear what you and Mr. deMille think of this and hope very much for one of you to be able to come.

Most sincerely,

Barbara Stauffacher
Film Department

2/8/54 - Telegram
we await your reply re
May 7 date. Hope you can
come.
Phone Plummer 2/10/54

February 1, 1954

Mr. Henry Wilcoxon
Associate Producer
to Mr. deMille
Paramount Pictures Corporation
5451 Marathon Street
Hollywood 38, California

Dear Mr. Wilcoxon:

I feel rather embarrassed writing to you to make a change in the date for the DeMille evening prior to really hearing your latest wishes on it. But we are having the inevitable problem in putting on a series involving many very busy men.

Not having heard from you as yet about the date set for April 15, I am hoping you may be able to delay it to Friday, May 7. Our problem is this: We had Fred Zinnemann planned for May 7 and now we find that though he is very anxious to come to San Francisco for this program he will be shooting OKLAHOMA at that time. Would this change in date be possible for you? Please let me know if it is any inconvience.

Our reason for all this rush is that we must get the announcements to the printers during the middle of this month.

Thanks again very much for your help and your interest. I will await your answer and hope all is well.

Most sincerely,

Barbara Stauffacher
Film Department

February 10, 1954

Mr. Henry Wilcoxon
Associate Producer
to Mr. deMille
Paramount Pictures Corporation
5451 Marathon Street
Hollywood 38, California

Dear Mr. Wilcoxon:

It was extremely kind of you to call us on the phone today in reply to our wire regarding the problem of an available and competent speaker to talk about Mr. deMille's work here. And it was also extremely kind of you to suggest Mrs. Wilcoxon to do the job for us in place of yourself or Mr. de Mille.

Mrs. Stauffacher and I had a talk after you called, and if she sounded to you somewhat uncertain, it was because she was at first a little unsure about how Mrs. Wilcoxon would fit in with the whole series of speakers, since they are by and large the directors themselves - George Stevens, Fred Zinnemann, Vincente Minnelli, etc. Of course we do have to expect cancellations because of the sudden impossibility of these men to come here, but most of them have agreed, and we have sought to find a few authoritative substitute speakers in case some of them can't show up at the last minute.

As long as you say Mrs. Wilcoxon can and would be a good speaker to fit this kind of a treatment on Mr. deMille, and as she is kind enough to do it for us, we are in deep gratitude to you both.

Although this is a hurried letter now, I might mention the main idea behind this series of outstanding American directors. Generally, it is an examination of the creative styles in American films as seen through the work of certain specific directors - as opposed to the film cultures of other nations. It is a bit difficult to state it in full and explicit terms, since so much of our development came from other countries and so much of Europe's development came from ours, but we feel that such a reiteration of certain American directors is indeed worth while, and we intend to publish a full treatment of the material soon after the series.

February 10, 1954

It would seem rather necessary for the talk on Mr. DeMille to be something more than discussing any definite film, more of a general feeling of his "style" - if than term means anything. I'm sure you understand what we are trying to hit. At any rate, I will write further on this matter if it will be of any help to Mrs. Wilcoxon.

Your selection of THE CRUSADES is very fine. I wonder if you might also think about a section, perhaps a couple of reels, of another de Mille film that is entirely of another subject, such as REAP THE WILD WIND, or anything else that you might think of that is not historic or religious, in order to round out his broad subject matter. THE GREATEST SHOW ON EARTH, would be excellent, but it would be too recent, and practically everyone has seen it.

Again, our most sincere thanks to you for your kindness and help.

Very sincerely yours,

Frank Stauffacher

FS:bs

February 19, 1954

Mr. Henry Wilcoxon
Associate Producer
to Mr. deMille
Paramount Pictures Corporation
5451 Marathon Street
Hollywood 38, California

Dear Mr. Wilxocon:

We have talked with Mr. Lou Smith and he told us that he had talked with you and that Mr. Mitchell Leisen was agreed upon to act as our speaker for the DeMille evening. I am indeed very sorry that Mrs. Wilcoxon will not be here, but sure that your choice of Mr. Leisen will work out very well.

I have just written Mr. Leisen about the series and what we are trying to present through this program. I have told him we plan to show THE CRUSADES and a section of REAP THE WILD WIND. Is that okay? I also suggested that he should speak with you about the films to be shown.

In view of the fact that Mr. deMille is the subject of the evening, do you think he might have something to say in his own words which we could print as program notes?

I want to thank you again for your kind help and interest. And Mrs. Wilcoxon also. And I will wait your word on the films to be shown.

Most sincerely,

Barbara Stauffacher
Film Department

February 26, 1954

Mr. Henry Wilcoxon
Paramount Pictures Corporation
5451 Marathon Street
Hollywood 38, California

Dear Mr. Wilcoxon:

Would it be possible for you to have the Publicity Department send us some stills of Mr. deMille and Mr. Leisen and some from the films to be shown? The local office here thought it would be best to write you.

We will have appropriate displays and panels on the directors in the Museum as the series progresses. Also the papers seem to want to give us a lot of publicity and there will be a big story on the men speaking and the directors very shortly.

Again, we are most indebted to you for your kind help.

Sincerely,

Barbara Stauffacher
Film Department

March 19, 1954

Mr. Henry Wilcoxon
Paramount Pictures Corporation
5451 Marathon Street
Hollywood 38
California

Dear Mr. Wilcoxon:

I am writing to clarify the date of the DeMille evening. You will remember that we changed the date from the original April 15 to May 7 so that Mr. Zinnemann could also be here. We have had to reschedule further and April 15 remains the date for Mr. Leisen's appearance here to talk about Mr. de Mille.

I hope we can still count on the films orginially planned for. Since I haven't heard from you for the past few weeks I would naturally ask about this, because our announcements have already been printed with those titles.

Again we want to thank you for your cooperation in making this project possible.

Sincerely yours,

Barbara Stauffacher
Film Department

PARAMOUNT PICTURES CORPORATION
WEST COAST STUDIOS
5451 MARATHON STREET HOLLYWOOD 38, CALIF.
TELEPHONE HOLLYWOOD 9-2411
CABLE ADDRESS "FAMFILM"

20 March 1954

Mrs. Barbara Stauffacher
Film Department
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mrs. Stauffacher:

In answer to your question as to whether you can still count on the films originally planned for the deMille evening - yes, we have been able to secure a print of THE CRUSADES. As regards the reel or two of REAP THE WILD WIND, we find that the studio print is in very bad condition, so we are not able to send it to you. However, may I suggest that when Mr. Leisen has finished his arduous and time-consuming task of putting on the Academy Awards Show next Thursday, you get in touch with him direct and decide what other picture might be suitable.

Enclosed you will find the photographs of Mr. deMille and Mr. Leisen and the stills from THE CRUSADES. Also, for your interest, a list of pictures in which Mr. Leisen worked with Mr. deMille.

I notice you say that your announcements have already been printed, so perhaps we are too late for the remarks which you wished Mr. deMille to send. If, however, this is not the case, please drop me a card and I will get onto it immediately.

Please let me know if there is anything further I can do, and may I wish you every success with your stimulating series.

Sincerely,

Henry Wilcoxon

HENRY WILCOXON
Associate Producer
to Mr. deMille

HW/jb
Encls.

OFFICE OF CECIL B. DeMILLE

CURRENT PRODUCTION
"THE TEN COMMANDMENTS"

March 23, 1954

Mr. Henry Wilcoxon
Paramount Pictures Corporation
5451 Marathon Street
Hollywood 38
California

Dear Mr. Wilcoxon:

Thank you for your good letter of March 20. And thanks again for securing a print of THE CRUSADES for us. That will be 35mm, won't it? We have 16 and 35mm projection facilities.

Yes, I shall discuss with Mr. Leisen about what other film would be good for the evening. We will have to work out the length of the films and the length of the talk.

It is definitely not too late for the remarks we talked about from Mr. de Mille. We planned to use them as program notes the night of April 15th. We are also hoping to incorporate all the material that will have been collected on these directors into a book on the American film, and it is in such a book that a statement by Mr. de Mille himself would be of great value.

I am enclosing an announcement for the series. You will note the shifts in some of the dates since it was printed. But that is to be expected with these men under such a pressure for time.

Many thanks for your kind help.

Sincerely yours,

Barbara Stauffacher
Film Department

PARAMOUNT PICTURES CORPORATION
WEST COAST STUDIOS
5451 MARATHON STREET HOLLYWOOD 38, CALIF.
TELEPHONE HOLLYWOOD 9-2411
CABLE ADDRESS "FAMFILM"

26 March 1954

Mrs. Barbara Stauffacher
Film Department
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mrs. Stauffacher:

Yes, the print of THE CRUSADES which we are arranging for you to use will be 35mm.

Attached you will find the statement from Mr. deMille which I hope will be suitable for the program notes which you wished to print.

Please let me know if I can help you in any other way.

Sincerely,

Henry Wilcoxon

HW/jb
Encl.

HENRY WILCOXON
Associate Producer
to Mr. deMille

OFFICE OF CECIL B. DEMILLE

CURRENT PRODUCTION
"THE TEN COMMANDMENTS"

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

=(10)=

SYMBOLS

DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

.OB31 SSF223 1954 APR 14 PM 1 38

O.SFJ177 OC133 LH199 L.LLV342 PD=WUX TDL HOLLYWOOD CALIF

=MRS BARBARA STAUFFACHER= 14 1216PMP=

FILM DEPT SAN FRANCISCO MUSEUM OF ART

CIVIC CENTER SFRAN (RTE FM):

=SUGGEST YOU CONTACT RAILWAY EXPRESS AGENCY TO EXPEDITE DELIVERY OF PRINT OF "THE CRUSADES". FILM SHIPPED APRIL 12TH. IN TWO METAL CASES. WAYBILL NUMBER 1393=

HENRY WILCOXON =

Mrs Jones - Tracing
Mail to Dive

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

April 19, 1954

Mr. Henry Wilcoxon
Paramount Pictures Corporation
5451 Marathon Street
Hollywood 38
California

Dear Mr. Wilcoxon:

Mr. Leisen's talk here was an unqualified success, as your predicted to me over the phone. And further, we all want to thank you for your cooperation in sending up the print of THE CRUSADES to us. It was a grand evening, and Mr. De Mille was superbly represented by the combination of Mr. Leisen and the film.

Most sincerely yours,

Frank Stauffacher

February 19, 1954

Mr. Mitchell Leisen
Paramount Pictures Corporation
5451 Marathon Street
Hollywood 38
California

Dear Mr. Leisen:

We have talked with Mr. Lou Smith and are very happy to know that you will be our guest speaker for the DeMille evening, Friday, May 7, 1954.

I am sure Mr. Smith has informed you about what we are working towards in this series, but I shall also try to give you a brief idea of what is planned. The theme of "Aspects of the American Film: Fifteen Directors" was first worked on for an exhibition Frank Stauffacher did for the State Department and which was distributed in Germany and South America. It was based on the positive creative contributions made by fifteen of the top directors in the commercial and documentary film fields. We have now planned the film series here at this Museum with the same ideas in mind. The directors to be studied besides Mr. deMille are: D. W. Griffith, Fred Zinnemann, John Ford, Frank Capra, Mack Sennett, John Huston, Vincente Minnelli, George Stevens, William Wyler, Walt Disney, UPA, Robert Flaherty, Pare Lorentz, and Willard Van Dyke.

Previously I have been corresponding with Mr. Henry Wilcoxon about this deMille presentation in San Francisco. He also can tell you more about it, and he was most kind to help us secure prints from the studio. We have been planning to run THE CRUSADES and a section from REAP THE WILD WIND. What do you think? Perhaps you could talk with Mr. Wilcoxon about the films and those that you would prefere talking about or have worked on.

I might mention the main idea behind this series of outstanding American directors. The idea will be to determine the American film as differing, say, from the French film or the Italian film, etc. While this is rather vague because so many nationalities have gone to make up a native American film (and vice-versa), the attempt to define the American film is exceedingly worthy. Aside from this general subject, the work of each director is simply open to their individual styles, or their tastes, their ways of working. The whole study of these men should reveal their ideas and their styles and ways of working.

Naturally we will pay your expenses. You could fly up to San Francisco Friday morning and back Friday night if you want, or stay the night in a hotel.

I look forward to hearing from you about all this. And many thanks for your interest and cooperation.

Most sincerely,

Barbara Stauffacher
Film Department

March 11, 1954

Mr. Mitchell Leisen
Paramount Pictures
5451 Marathon Street
Hollywood 38
California

Leisen Enterprises
724 North La Cienega
L. A. 46

Dear Mr. Leisen:

Since the advance publicity has been issued on the 15 Directors series here at the Museum we have had a number of requests for interviews with you from radio and TV stations for Friday, May 7.

We feel that we don't want to impose on your time. However, if you are interested we could arrange one interview, either radio or TV, during the afternoon you are here.

I don't expect to hear from you until the Academy Award presentation is over, but I wanted you to know that the series is shaping up very well and the public and press are very interested and excited about it.

With best wishes for a most successful program on the 25th.

Sincerely yours,

Barbara Stauffacher
Film Department

March 16, 1954

Mr. Mitchel Leisen
Leisen Enterprises
724 North La Cienega
Los Angeles 46
California

Dear Mr. Leisen:

Frank Stauffacher will be in Hollywood the 1st of April for a few days and he hopes that he can briefly talk to you. Mr. Lou Smith has offered to arrange an appointment.

I'm sure that such a brief meeting would clarigy the details of the evening although we have no set ideas.

I have written two previous letters to you c/o Paramount Pictures. I hope you have received them. Mr. Smith has just given me the above address.

Sincerely yours,

Barbara Stauffacher
Film Department

March 19, 1954

Mr. Mitchell Leisen
Leisen Enterprises
724 North La Cienega
Los Angeles 46
California

Dear Mr. Leisen:

I just want to clarify the date for your appearance here in San Francisco. We have had to do some rescheduling in order to meet the commitments of the speakers.

Mr. Lou Smith and I have just conferred and April 15 stands as the date of your talk here. I believe there was some confusion due to changes made previously and I am writing now as a further confirmation of April 15, which I assume is agreeable to you.

Sincerely yours,

Barbara Stauffacher
Film Department

List of pictures on which Mitchell Leisen worked with Mr. deMille:

- - - - - - - - - - - - - -

ROAD TO YESTERDAY - 1925

THE VOLGA BOATMAN - 1926

THE KING OF KINGS - 1927

THE GODLESS GIRL - 1928

DYNAMITE - 1929

MADAM SATAN - 1930

THE SQUAW MAN - 1931

THE SIGN OF THE CROSS - 1932

March 31, 1954

Cnest 6-1117

Mr. Mitchell Leisen
Leisen Enterprises
724 North La Cienega
Los Angeles 46
California

Dear Mr. Leisen:

Mr. Henry Wilcoxon has written me confirming THE CRUSADES for our use on April 15. We agreed that if a section of any other film was to be used, you should select which film, as fitting into the subject of your talk. Perhaps we also should not show THE CRUSADES in its entirety? This should depend on the length of the film in combination with the length of the talk.

Mr. Stauffacher found that he was not able to get to Los Angeles, therefore we shall have to answer your questions by letter.

I hope to hear from you very soon.

Sincerely yours,

Barbara Stauffacher
Film Department

April 19, 1954

Mr. Mitchell Leisen
Leisen Enterprises
724 North La Cienega
Los Angeles 46, California

Dear Mr. Leisen:

On behalf of those of us here at the Museum who have worked on this series of Art In Cinema showings, I would like to convey my deepest and most sincere gratitude for your cooperation and your very fine talk here.

I am most sorry that you could not have stayed on here for another day as many people called up Friday asking if you were still here in order to tell you how much they enjoyed your talk. However, for your sake, perhaps it was not too bad that you could not stay knowing what an exhausting Thursday we led you into, and it appears that Friday would have been the same. In any case, it would have indicated how sincerely appreciative the audience was without my telling you.

Just as I thought, however, several hundred of the misplaced potential audience did arrive Friday night asking where the Mitchell Leisen program was, even though the Thursday date was announced from the start. But with the enormous competition on Thursday nights from the Symphonyynext door at the Opera House, I am delighted with our turnout.

Again I want to express our gratitude to you for your exceptionally good address. As for the press reviews, they won't come out until Monday or Tuesday, and I'll send them all immediately.

Many thanks.

Most sincerely,

Frank Stauffacher

December 17, 1953

Mr. John Ford
6860 Odin Street
Hollywood
California

Dear Mr. Ford:

Last year the Smithsonian Institution in collaboration with the Department of State commissioned an exhibition for distribution abroad on the American Film entitled "Aspects of the American Film: Fifteen Directors". The exhibition, consisting entirely of still pictures, is now circulating in Germany and South America. It was based on the positive creative contributions made by fifteen of the top film directors in the commercial and documentary fields. Starting with Griffith the directors are Sennett, Chaplin, De Mille, Ford, Huston, Capra, Wyler, Zinnemann, Stevens, Minelli, United Productions of America, Flaherty, Van Dyke, and Lorentz. The exhibition was compiled by Frank Stauffacher who is also associated with the San Francisco Museum of Art.

We are now planning to have a film series based on this same theme here at the Museum starting in early Spring. There will be fifteen evenings, each devoted to the works and ideas of one director. There will be a guest speaker each time - in many cases the director, when he is available, and one or two of his most outstanding films.

There is no difficulty getting your films as they are available on 16mm. We plan to show STAGECOACH and THE LONG VOYAGE HOME. We would like to show TOBACCO ROAD, but we are at a lose as to how to get it.

I am sure you would have some ideas on what films of yours would make a good combination for an evening. Any ideas you may have will be most appreciated. In the event you can suggest an appropriate speaker on your films and your approach to the film, or if you would consider speaking yourself, we would be most interested in hearing about it.

Mr. Lou Smith, representative of the Screen Director's Guild, has been kind enough to help us with this project.

Many thanks.

Sincerely yours,

Barbara Stauffacher
Film Department

December 18, 1953

Mr. Kenneth Macgowan
10737 Le Conte Avenue
Los Angeles 24
California

Dear Mr. Macgowan:

Last year the Smithsonian Institution in collaboration with the Department of State commissioned an exhibition for distribution abroad on the American Film entitled "Aspects of the American Film: Fifteen Directors". The exhibition, consisting entirely of still pictures, is now circulating in Germany and South America. It was based on the positive creative contributions made by fifteen of the top film directors in the commercial and documentary fields. Starting with Griffith the directors are Sennett, Chaplin, De Mille, Ford, Huston, Capra, Wyler, Zinnemann, Stevens, Minelli, United Productions of America, Flaherty, Van Dyke, and Lorentz. The exhibition was compiled by Frank Stauffacher who is also associated with the San Francisco Museum of Art.

We are now planning to have a film series based on this same theme here at the Museum and starting some time in early Spring. There will be fifteen evenings, each devoted to the works and ideas of one director. There will be a guest speaker each time - in many cases the director, when he is available, and one or two of his most outstanding films.

Would you consider speaking oneone of these programs? Perhaps you could talk on Griffith and his influence and thereby introduce the series as a whole? Or, if you would be interested in discussing Chaplin? However, this letter is just to acquaint you with the project and we would be most happy to hear from you regarding any aspect of the subject.

Many thanks.

Sincerely yours,

Barbara Stauffacher
Film Department

Harvard Club,
27 W. 44thx st.,
New York, N. Y.,
Jan. 11, 1954.

Dear Miss Stauffacher:

Last Friday, when I got back from four months in Europe, I found your welcome letter of the 18th of December.

Your plan sounds most interesting and I am flattered at your invitation. I would gladly talk on Griffith. Or Ford, with whom I had a number of contacts; he thinks that "Young Mr. Lincoln," which I produced, is his best job--or he did up till a couple of years ago.

Should leave out Disney? Couldn't you couple him and UPA? There'd be plenty of room for shorts by each organization. Personally, I'd throw out Minelli, De Mille, or Van Dyke to put in Fritz Lang.

Why not combine Flaherty and Lorentz. The latter's films are short enough to make it possible to show "Nanook" with one of Lorentz's.

What about financial arrangements? It's a bit of trip to S. F.

Sincerely,

Kenneth Macgowan

I shall be back on the coast January 22nd.

Maybe you're Frank Stauffacher's wife. Escuse the salutation.

K. Macgowan, C/o Richard Hansen
Prentice-Hall, Inc.
70 FIFTH AVENUE, NEW YORK 11

January 20, 1954

Mr. Kenneth Macgowan
10737 Le Conte Avenue
Los Angeles 24
California

Dear Mr. Macgowan:

Many thanks for your good letter of January 11 and your interest in the 14 Directors film series. We are very happy that you like the idea and that you will consider coming to San Francisco to be a guest speaker.

We have set the dates and the John Ford evening will be Friday, April 23. Would you be able to come up then to speak? Your suggestion to discuss John Ford and YOUNG MR. LINCOLN sounds excellent. The evening could be arranged any way you think best. We could show the film and then you could talk about it, or there could be breaks during the film - what do you think?

Naturally we will pay all your expenses. You could fly up on Friday, stay the night, and return the next day if that is convenient for you.

There is a problem with the film however. I cannot locate a print of YOUNG MR. LINCOLN as it is not being distributed commercially at this time as far as I can see. Nor can I trace a 16mm print of it. Could you perhaps suggest where I might get a copy for that one night?

I took your advise and we are now going to have an evening on Walt Disney. This present film series is being taken from the exhibition Frank Stauffacher (yes, he is my husband) did for the State Department on the American Film. At that time he used Disney, but we wanted to get UPA in also. It is right that we use both. Also, I want to explain why we aren't using Fritz Lang, or Alfred Hitchcock either: This was originally to be on only American film directors and it was felt that these men developed their styles in film making in Europe although they did much of their work in the United States. That is the only reason - as film makers I agree that they should be included.

We have divided the series into two parts: the first this Spring

We have divided the series into two parts: the first to be presented this Spring, the second next Fall. The other directors to be studied at this time, besides John Ford, are D. W. Griffith, Cecil B. deMille, William Wyler, Fred Zinnemann, UPA and Lorentz and Van Dyke.

Thank you again very much for your interest and we are most anxious to hear from you.

Sincerely yours,

Barbara Stauffacher
Film Department

29 January 1954.

Dear ~~Mrs~~x. Stauffacher;

Films, Inc., 5625 Hollywood Blvd., Hollywood, rents prints (16mm.) of "Young Mr. Lincoln" and all the 20th Century-Fox films that are in 16 mm. distribution.

Hastily,

KM

Kenneth Macgowan

LOS ANGELES
JAN 29
7 PM
1954
N CALIF.

AIR MAIL-POSTAL CARD

Mrs. Barbara Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, Calif.

February 1, 1954

Films, Inc.
5625 Hollywood Blvd.
Hollywood
California

Dear Sirs:

We would like to book the film (16mm) YOUNG MR. LINCOLN by John Ford for April 23, 1954. There is a possibility that we may have to switch the date to May 7, 1954 and in that case I will let you know immediately. However, I wanted to make my booking now so that we would be sure to have the film.

We would appreciate receiving a copy of your catalogue, also.

Many thanks,

Sincerely,

Barbara Stauffacher
Film Department

THIS IS NOT AN INVOICE, MERELY A CONFIRMATION OF YOUR BOOKING No. 2/5/54

Cust. Order No.
Via: PARCEL POST

SHIP TO: SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER
SAN FRANCISCO 2, CALIFORNIA
ATT: BARBARA STAUFFACHER, FILM DEPARTMENT

Order Number A-~~16~~ 1463

Invoice To

SAME

Spec'l Instruct'ns:

Agreement SPOT
Dealer No.
Dealer Name HARRISON

EXHIBITION AT:

SHIP	PLAYDATE	TITLE	CAT. ENR.	APP.
4/16/54	4/23	YOUNG MR. LINCOLN 2-30-		

FILM RENTALS MAY HAVE TO BE INCREASED —

you can help us prevent this by:

1. Returning films **promptly** after their **scheduled playdate.**
2. Notifying our office **prior to the shipdate indicated on this confirmation** if you wish to cancel a film or change a playdate.

Our costs have increased greatly. Your kind cooperation will help us to keep our film rental at the very low rate you now enjoy.

Thank you,

FILMS INCORPORATED

February 1, 1954

Mr. Kenneth Macgowan
10737 Le Conte Avenue
Los Angeles 24
California

Dear Mr. Macgowan:

Many thanks for your information as to where we could book YOUNG MR. LINCOLN. I wrote them and booked the film for April 23, 1954.

Can we look forward to you coming at that date?

We are forced to rush things because we have to get all the printed matter out very soon.

Thanks again very much for your help and your interest. I will await your answer and hope all is well.

Most sincerely,

Barbara Stauffacher
Film Department

UNIVERSITY OF CALIFORNIA

DEPARTMENT OF THEATER ARTS
LOS ANGELES 24, CALIFORNIA

2 February 1954.

Dear Mrs.Stauffacher:

Yes, I shall be delighted to talk on John Ford April 23,rd; I presume it is an evening meeting.

I am to receive my expenses, either with transportation by air or train, with emals and, if necessary, hotel accomdations. I accept these terms on the agreement that no other speaker will paid more, unless longer transportation is involved.

How long a talk do you want? The film will take about an hour and a half. When we had similar series at UCLA, we found that having the talk first was best, for it oriented the audience. Also, people are apt to leave after the film is over and miss a talk following the showing.

As ever,

Kenneth Macgowan

February 4, 1954

Mr. Kenneth Macgowan
10737 Le Conte Avenue
Los Angeles 24
California

Dear Mr. Macgowan:

We are very happy that you will be able to come to San Francisco on April 23 to talk on John Ford.

Our agreement will be as you outlined in your letter.

The evening begins at 8:00 and as YOUNG MR. LINCOLN is about an Hour and a half I would say that your talk should average about 45 minutes. There will most probably be an intermission between the talk and the film.

I will write you of more details as things shape up. Many thanks for your kindness and cooperation, and we look forward to meeting you.

Sincerely,

Barbara Stauffacher
Film Department

February 26, 1954

Mr. Kenneth Macgowan
10737 Le Conte Avenue
Los Angeles 24
California

Dear Mr. Macgowan:

Could you send us some stills of yourself? We are going to have a story in the papers about the men to speak here and need pictures of them.

Do you also by any chance have some good stills for YOUNG MR. LINCOLN or John Ford? That would be a great help. I am writing to the studios, but they often send things that can't be used.

Thanks.

Sincerely yours,

Barbara Stauffacher
Film Department

March 11, 1954

Mr. Kenneth Macgowan
10737 Le Conte Avenue
Los Angeles 24
California

Dear Mr. Macgowan:

Since the advance publicity has been issued on the 15 Directors series here at the Museum we have had a number of requests for interviews with you from radio and TV stations for April 23rd.

We feel that we don't want to impose on your time. However, if you are interested we could arrange one interview, either radio or TV, during the afternoon you are here.

This has nothing to do with Mr. Allon Schoener's TV program for the Museum, but is in addition to it.

The series is shaping up very well and the announcements will be out soon - I will send you some.

Kindest regards.

Sincerely,

Barbara Stauffacher
Film Department

March 16, 1954

Mr. Kenneth Macgowan
10737 Le Conte Avenue
Los Angeles 24
California

Dear Mr. Macgowan:

Frank Stauffacher will be down in Hollywood the 1st of April for a few days and thought he might call you. Perhaps you both can have a brief talk. He is very anxious to meet you. Would this be possible?

Kindest regards.

Sincerely,

Barbara Stauffacher
Film Department

MACGOWAN
10737 LE CONTE AVENUE
LOS ANGELES 24, CALIFORNIA

14 March 1953.

Dear Mrs. Stauffacher:

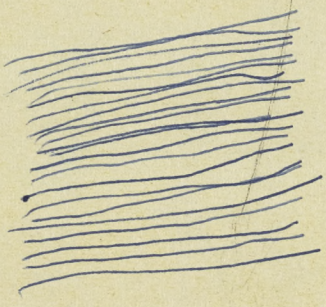
I shall be glad to do something on radio or TV the 23rd of April. My only city engagment is an attempt to see the new theaters at S. F. State.

Sincerely,

KM

Kenneth Macgowan

April 19, 1954



Mr. Kenneth Macgowan
10737 Le Conte Avenue
West Los Angeles 24, California

Brighton 0-4709

Dear Mr. Macgowan:

Could you possibly rush up a biography on yourself to us so that we can draw from itefor our program notes? It would also be a good idea to have some information to hand out to the press.

I have arranged for a television interview for you at station KPIX at 1:30 Friday. Is that satisfactory?

As previously arranged, we have booked a room for you at the Fairmont. Not knowing by what transportation you plan to come to San Francisco it might be simplier if you just bill us for your fare when it is convenient. You understand that due to our ridgedly tight budget we are only able to pay expenses for the speakers themselves.

Many thanks for your cooperation and we look forward to seeing you in San Francisco.

Sincerely yours,

Barbara Stauffacher
Film Department

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WESTERN UNION

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W. P. MARSHALL, PRESIDENT

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BARBARA STAUFFACHER=

=SAN FRANCISCO MUSEUM OF ART SFRAN (RTE FM)=

FOR BIOGRAPHY SEE CURRENT WHO'S WHO. HAVE WRITTEN ALLON SCHOENER WOULD INSPECT MOTION PICTURE EQUIPMENT IN ATHERTON FRIDAY AFTERNOON OR ELSE MONDAY MORNING. PLEASE CLEAR WITH HIM AS AM DRIVING BY AUTO FRIDAY FROM PASO ROBLES. WILL I HAVE TIME ENOUGH TO REACH STUDIO ONE THIRTY. IF SO, WHERE IS STUDIO?=

KENNETH MACGOWAN=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

April 20, 1954

Mr. Kenneth Macgowan
10737 Le Conte Avenue
Los Angeles 24
California

Dear Mr. Macgowan:

As Mr. Schoener has informed you it is only possible to inspect the equipment in Atherton Saturday or Sunday and therefore you will have no overlapping on the Friday appointments.

The studio is on Van Ness Avenue at Greenwich Street - about ten blocks north of the Museum. The program starts at 1:30. They will be expecting you as I made this arrangement some time ago and they are counting on it. However, if you are staying the night in Salinas there is no problem. I suggest you come to the Museum, or phone us here, and we can meet at KPIX for the program.

We will have to have a run through of some sort during the afternoon to test your voice for the tape recorder, etc. That can all be arranged to your convience when you arrive.

Sincerely,

Barbara Stauffacher
Film Department

MACGOWAN
10737 LE CONTE AVENUE
LOS ANGELES 24, CALIFORNIA

29 April 1954.

Dear Frank:

Thanks for the clipping. You must have made quite a dent in San Francisco to have a newspaper report a lecture!

I attach my expense account. If you want the receipts for gas and oil, I can send them; I charged them to my account. I left out five gallons and a quart of oil on the theory that I used this much driving out to Marin county and round about over the weekend. Of course some of the gas went to hauling my wife, but I don't see how I can figure that. And her presence made my talk better.

I charged hotels and meals for four days travel, two each way, and my share only, so far as meals went. Actually, there were only two charges for hotels, since the Fairmont was charged to the Museum, and we stayed with friends on one night.

I'm most happy that you liked my talk so much. I wish we had had more time for conversation.

Best regards to your charming wife.

Cordially,

Kenneth Macgowan

May 4, 1954

Mr. Kenneth Macgowan
10737 Le Conte Avenue
Los Angeles 24
California

Dear Mr. Macgowan:

On behalf of those of us here at the Museum who have worked on this series of Art In Cinema showings I would like to convey our deepest and most sincere gratitude for your splendid cooperation and for your very fine talk.

We again want to apologize for the projection the night of your talk, but your wit and intelligent contact with the audience made up for it. Since then I am happy to say we have made plans to fix the projection equipment.

Your letter came and the bookeeper will have a check sent to you today.

Again, many thanks, and our personal regards to Mrs. Macgowan and yourself.

Most sincerely,

Barbara Stauffacher
Film Department

September 16, 1953

Mr. Ugo Fratto
Twentith-Centnry-Fox Film Corporation
245 Hyde Street
San Francisco, California

Dear Mr. Fratto:

We are planning to present a series of film programs here at the Museum for the purpose of studying the works of the most outstanding and creative of American film directors. Starting with D. W. Griffith, we will go on to view and discuss representative film works of the major directors working in Hollywood as well as in the documentary film field.

These programs are to be non-commercial, educational showings - the admission charge will be a minimum to cover the expenses of film rentals, projectionists, etc. The audience will consist promarily of Museum Members and students of the film. The purpose of the series is to broaden the understanding and appreciation of the film directors artistry and technique in making good films.

There are certain films among those we wish to show that can I believe be obtained through your office. They are listed as follows:

JOHN FORD:

TOBACCO ROAD (1941)
THE GRAPES OF WRATH (1940)

We would appreciate knowing the charges for renting these films - one night only for each film. We can use either 16mm or 35mm.

Many thanks for your attention to our request.

Most sincerely,

Barbara Stauffacher

5 Weeks—Aug. 30 Through Oct. 3

Al Lichtman Testimonial

SPYROS P. SKOURAS
PRESIDENT

TWENTIETH CENTURY-FOX FILM CORPORATION

HEAD OFFICE
444 WEST 56TH STREET
NEW YORK 19, N. Y.

San Francisco, Calif.
September 18, 1953

Miss Barbara Stauffacher,
San Francisco Museum of Art,
Civic Center,
San Francisco 2, Calif.

Dear Miss Stauffacher:

We are in receipt of your letter dated September 16th, regarding the showing of TOBACCO ROAD and THE GRAPES OF WRATH.

We are very sorry but the prints that we have on these two subjects are out of service. Therefore, we are unable to consider your request for screening these pictures at the present time.

Later on, however, if we should secure new prints, we will be glad to contact you regarding the showing of these pictures at the San Francisco Museum of Art.

Sincerely,

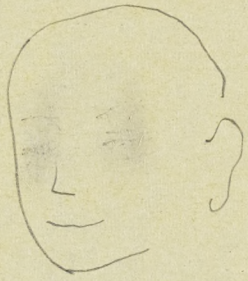
Jack Erickson
Branch Manager.

JE:MC

Please January 1st.

There's No Business Like 20th CENTURY-FOX Business!

Printed in USA



February 18, 1954

Publicity Department
Twentieth Century Fox Film Studio
Beverly Hills
California

Dear Sirs:

We are presenting a series of films and guest speakers here at the Museum this spring for which we will need the biographies of the men involved and stills from the pictures.

I hope we can obtain the stills and credits for YOUNG MR. LINCOLN, directed by John Ford from you. Also anything on Kenneth Macgowan that you may have.

Thank you very much.

Sincerely,

Barbara Stauffacher
Film Department

January 25, 1954

Mr. Stanley Kramer
c/o Columbia Pictures
1920 South Vermont Avenue
Los Angeles 7
California

Dear Mr. Kramer:

In 1952 the Smithsonian Institute in collaboration with the Department of State commissioned as exhibition for distribution abroad on the American film entitled "Aspects of the American Film: Fourteen Directors". The exhibition, consisting entirely of still pictures, is now circulating in Germany and South America. It was based on the positive creative contributions made By fourteen of the top directors in the commercial and documentary film fields. Starting with Griffith the directors are Sennett, deMille, Ford, Huston, Capra, Disney, Wyler, Zinnemann, Stevens, Minelli, United Productions of America, Van Dyke, Lorentz and Flaherty. The exhibition was compiled by Frank Stauffacher who is also associated with the San Francisco Museum of Art.

We are now planning to have a film series based on this same theme here at the Museum starting April 9, 1954. There will be fourteen evenings, each devoted to the works and ideas of one director. There will be a guest speaker each time - in many cases the director.

We would be most happy and proud if you could manage to come to San Francisco to be our quest speaker the first night, April 9, and introduce the series.

The evening would be arranged in any way you think best. On that night we plan to show parts of BIRTH OF A NATION and Mr. Stauffacher may talk briefly about this film, but you could discuss the film in America in general at its present range of development. Naturally we will pay your expenses. You could fly up on Friday, stay the night, and return the next day if that is convenient. What do you think?

Mr. Lou Smith of the Screen director's Guild has been kind enough to help us with this project and he can also tell you more about it.

We are extremely anxious to hear what you think of all this and hope verymmuch that you will be able to come.

Sincerely yours,

Barbara Stauffacher
Film Department

December 2, 1953

Mr. Pare Lorentz
118 East 54th Street
New York, N. Y.

Dear Mr. Lorentz:

Almost exactly a year ago I talked to you about a film on Aspects of the American Film: Fifteen Directors that Frank Stauffacher was making, or trying to make, for the State Department. With your most kind help we finally did get the section from THE RIVER. However, there was so much red-tape and confusion in getting the sections from commercial films, that the project died a slow death. The exhibition itself has been touring Germany and South America - minus the film that should accompany it.

The San Francisco Museum of Art is now going to put on a film series based on the same theme- fifteen American film directors. The directors go from Griffith and Chaplin to Ford and Zinnemann and to UPA and Flaherty. There will be one evening devoted to each man; some of his films shown and a speaker, preferably the director himself.

Naturally, one evening is on you. That is why I am writing to you. I felt sure you would be able to suggest what might make a good evening; which films to show; and perhaps, someone in this region to speak. It will be one a Friday evening in the Spring. The exact dates are not set yet. I can send you any more information you would like.

I hope you like the idea and would appreciate very much any suggestions or information you can think of to make an interesting evening.

And, again many thanks for your help last year with THE RIVER.

Most sincerely,

Barbara Stauffacher

PARE LORENTZ ASSOCIATES INC.

PLAZA 9-8290

118 EAST 54TH STREET
NEW YORK CITY 22, N. Y.

December 24, 1953

Miss Barbara Stauffacher
Film Department
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Miss Stauffacher:

Thank you for your letter of December 2.

Last year the Toronto Film Society and the Canadian Film Board asked me to show my work and give a brief talk, and it turned out there that complete showings of THE PLOW THAT BROKE THE PLAINS, THE RIVER and THE FIGHT FOR LIFE proved most satisfactory. I do not have a 16 mm print of THE FIGHT FOR LIFE. Do you have 35 mm projection available at the Museum? If you do not, some other plan might be arranged.

If anyone would pay something on plane fare I might be able to fly out myself to speak. If not, I would recommend two literate friends of mine, although neither of them is a movie maker. One is the novelist and desert historian, Edwin Corle, of the Hope Ranch, Santa Barbara, or Joseph Henry Jackson, the distinguished literary critic on the San Francisco Chronicle.

I wish you luck with your series and will be delighted to go into details with you this winter. Meantime, Season's Greetings and good luck.

Sincerely yours,

Pare Lorentz

ew

Pare Lorentz

January 4, 1954

Mr. Pare Lorentz
118 East 54th Street
New York 22, N. Y.

Dear Mr. Lorentz:

Many thanks for your letter of December 24.

It was very kind of you to suggest that you might be able to come out here to speak yourself. It would be splendid if our budget will allow that - but being a museum, budgets are always small. However, if we can arrange your coming out we would really have a wonderful night. If not, your suggestion of Joseph Henry Jackson seems particularly good and I am writing him about the series and that you suggested him as a speaker for you and your films.

We are still building up the series. The dates have not been set as yet. Next week Dr. Morley, the Museum Director, returns from Europe and then we should get definite dates to work from.

I think I can get THE FIGHT FOR LIFE from the Army, but if not, we do have 35mm projection available.

Thank you again for your valuable suggestions. I will keep you posted as things progress.

Most sincerely,

Barbara Stauffacher
Film Department

January 27, 1954

Mr. Pare Lorentz
118 East 54th Street
New York 22, New York

Dear Mr. Lorentz:

The dates have been set for the film program "Aspects of the American Film: Fifteen Directors" and the night on which your films will be shown is Thursday, May 20, 1954.

It has been necessary because of difficulties in finding enough dates on the Museum calendar that your films and those of Willard Van Dyke will both be shown on this date. Mr. Van Dyke will be in this area at that time so he will be our guest speaker. I very much regret that the budget does not allow us to have you out here also to speak.

We plan to show THE RIVER and THE PLOW THAT BROKE THE PLAINS. We thought that some pertinent statements from you that we could use as our program notes would be the next best thing. Would you be in favor of this?

We would also like to show your wonderful photograph books on THE RIVER and perhaps some stills and something from your fine scripts. These could be used as a display in the Museum.

Thank you for your kind help and interest and, again, we regret that we are not able to invite you here for the evening.

Sincerely yours,

Barbara Stauffacher
Film Department

PARE LORENTZ ASSOCIATES INC.

PLAZA 8-8290
TRafalgar 9-9222

118 EAST 54TH STREET
NEW YORK CITY 22, N. Y.
166 EAST 74th ST.
NEW YORK 21, N. Y.

Nancy Farrell
847 Exposition Boulevard
L.A. 7.

March 31, 1954

Mrs. Barbara Stauffacher
Film Department
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mrs. Stauffacher:

Reply to your letter of March 15 has been delayed because we were in the process of moving and are only just now digging out.

In the next day or two I will send you a photograph of Mr. Lorentz which we would like to have back when it has served your purposes.

Mr. Lorentz has asked me to send you the enclosure, which is part of a term paper written by Miss Nancy Farrell for a class in Documentary Film at the University of Southern California. It deals with THE RIVER and Mr. Lorentz's suggestion is that you get Miss Farrell's permission if you wish to use any of it. Her address is 847 Exposition Boulevard, Los Angeles 7. Please return this paper also when you are through with it.

I don't know if you are planning to show Mr. Lorentz's THE FIGHT FOR LIFE, but any discussion of his work should certainly include it, and for such material the book 20 BEST FILM PLAYS, edited by John Gassner and Dudley Nichols, is the best reference.

Yours very truly,

Edith Whiteman

Edith Whiteman
Secretary

enc

March 15, 1954

Mr. Pare Lorentz
118 East 54th Street
New York 22, N. Y.

Dear Mr. Lorentz:

Would it be possible for you to send us some stills of yourself? We received stills from your films from the Museum of Modern Art but they had none of you.

We are planning to put up a display exhibition in the Museum to cover the film series. The stills will be returned to you when it is finished.

I again wonder if it would be possible to have a few statements from you about yourself and your films and your present ideas on the film to use as program notes on May 20 in lieu of your not being here yourself. I think it would be most fine if we could do that. How do you feel about it? It would certainly add it the program, but more important it would add to the collection of material on the American film that we will have ammassed at the end of the series. We are planning to incorporate this material into a book on the American film, and therefore desire as many statements from the directors themselves as possible.

Thank you for your kindness and we hope to hear from you soon.

Sincerely yours,

Barbara Stauffacher
Film Department

May 18, 1954

Mr. Pare Lorentz
166 East 74th Street
New York 21, New York

Dear Mr. Lorentz:

The evening of your films - Tradition in the Documentary - here at the Museum was a fine success. We showed the central portion of THE PLOW THAT BROKE THE PLAINS and THE RIVER in its entirety. The films were extremely well received by our audience.

I am only sorry that we were not able to get you out here to talk about your films. Mr. Van Dyke did a fine job and said many fine things about you and your films, but still, if we had been able to afford it, you should have been here. Such a subject as the Tradition in the Documentary could not be presented without the contribution of your films. The feeling that you should have been here too was expressed by many people and I want to express it to you. I only hope that when we can get this material into a book form you will be able to give us some direct statements about your work to use at that time. In any case, your films do a magnificent job of representing you, and the Documentary Film.

I am enclosing Miss Farrell's paper on THE RIVER and the photograph which you were kind enough to lend to us.

Also a review of the evening which appeared in the local newspaper. I think you can detect the reviewers greater sympathy with the first half of the program - which contained your films.

Again, thank you for your kindess to us and for your films which make an evening like this one possible.

Sincerely yours,

Barbara Stauffacher
Film Department

January 4, 1954

Mr. Joseph Henry Jackson
The Cronicle
Fifth and Mission Streets
San Francisco, California

Dear Mr. Jackson:

Last year the Smithsonian Institution in collaboration with the Department of State commissioned an exhibition for distribution abroad on the American Film entitled "Aspects of the American Film: Fifteen Directors". The exhibition, consisting entirely of still pictures, is now circulating in Germany and South America. It was based on the positive creative contributions to film made by fifteen of the top directors in the commercial and documentary fields. Starting with Griffith the directors are Sennett, Chaplin, De Mille, Ford, Huston, Capra, Wyler, Zinnemann, Stevens, Minelli, United Productions of America, Flaherty, Van Dyke, and Lorentz. The exhibition was compiled by Frank Stauffacher who is also associated with the San Francisco Museum of Art.

We are now planning to have a film series based on this same theme here at the Museum. The dates are not set as yet. There will be fifteen evenings - each devoted to the works and ideas of one director. There will be a guest speaker each time. In many cases it will be the director himself, and we will show one or two of his most outstanding films.

Mr. Pare Lorentz very kindly offered to come out here if we could somehow get the plane fare, but unfortunately I do not think our budget will allow it. He then suggested you as a possible speaker, which seems a very fine idea. Would you consider speaking about Mr. Lorentz and his ideas about film? We would show his three films: THE RIVER, THE PLOW THAT BROKE THE PLAINS, and THE FIGHT FOR LIFE, and you could make any comments you think appropriate. I am sure this would make a most interesting evening.

The series should take place this Spring. Dr. Morley returns from Europe next week and then we will be able to set definite dates.

I will be most happy to hear what you think of the idea.

Yours sincerely,

Barbara Stauffacher
Film Department

TELEVISION AFFILIATE
KRON-TV

San Francisco Chronicle
THE CITY'S ONLY HOME-OWNED NEWSPAPER
FIFTH AND MISSION STREETS
SAN FRANCISCO 19, CALIF.
GArfield 1-1112

RADIO AFFILIATE
KRON-FM

January 8, 1954

Miss Barbara Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Miss Stauffacher:

Many thanks for your good letter of January 4 telling me about the forthcoming exhibit on the American film, and about the film series coming later.

I'm flattered, of course, that Mr. Lorentz suggested me as a possible speaker, but I am sorry to have to tell you that I have a firm rule against doing any public speaking anywhere. There are many reasons for this, but one is enough; the task of doing a daily column, producing a Sunday section, occasional books of my own and reviewing for eastern newspapers is just about all I can handle, and if I hadn't made such a rule and adhered strictly to it, I'd probably be in my grave! Whether or not it is as serious as all that, a rule is a rule and I must stick to it.

Thank you again.

Most sincerely,

Joseph Henry Jackson

Joseph Henry Jackson
LITERARY EDITOR

JHJ/s

September 15, 1953

Mr. Jack Lowery
Tom Lee Limited
10 West 55th Street
New York 19, N. Y.

Dear Jack:

We were so sorry to have missed you here in San Francisco. It would have been great fun to go the rounds and show you the hidden corners of the city. And I'm glad you liked Sausalito - that's where we lived for three years.

I work at the Museum now. And I'm planning a film program of the Fifteen American Directors. How I wish we had a copy of the exhibition to go up at the same time! However, I am trying to get together some words on the subject, and they're all in Spanish or German. Before I went and got them translated back I thought it might be simpler to see if perhaps I could get a copy of the original English from you. We want to make it a big show - with some of the directors coming up to speak about their films and such goings on.

Frank wants to thank you for the letter. That film from beginning to, I can't say end, it never will, is a mess. But thanks for pushing the issue.

I really hope we get back to New York very soon. I miss it and all the activity and people.

Thanks again and give our best greetings to everyone there.

Best,

Barbara Stauffacher

December 1, 1953

Mr. Jack Lowery
Tom Lee Limited
10 West 55th Street
New York 19, N. Y.

Dear Jack:

Did you get the letter I wrote you in September? I will assume you didn't, and forgive you for not answering it. I realized when I asked for the original English copy for the Fifteen Directors exhibition that it would probably mean someone would have to type a copy up for me - and that is indeed an unlooked for chore on that exhibition which (with the film) was enough of a headache to finish up. But I am back with the same request.

Dr. Morley, the director of the Museum, as given me the okay to plan this film series based on the Fifteen Directors. And I really could use that English copy at the moment. Do you think it would be possible to get a copy to me? We only have the Spanish on the photographs.

At this point I would like to get the figures on how much it would cost to reproduce the exhibition itself, also. Mrs. Pope wrote that Mr. Brecker said that he sees no reason why the exhibition could not be reproduced for distribution in this country; and Mrs. Pope sanctions our doing it if we can get someone with the money. With this film series coming up here, Frank and I thought that perhaps the Museum might consider getting a copy of the exhibition and showing it here simutaneously. Would it be prohibitive with English somehow put on the panels? It would be of no use in Spanish of course.

Thanks, Jack, for all the trouble these questions will entail. I would have written directly to Russo except for the business of the English translation on the panels. I thought you would know best about that.

Many thanks and all best wishes from Frank and me.

Sincerely,

Barbara Stauffacher

Tom Lee
LIMITED

10 WEST 55th STREET • NEW YORK 19, N. Y. • PLaza 7-8290

17 December 1953

Mrs. Barbara Stauffacher
San Francisco Museum of Art
San Francisco 2, California

Dear Bobbie:

Apologies for the delay in answering your December 1st letter, especially in lieu of the fact that you wrote to me earlier. I don't know what could have happened to the letter; I never received it. At any rate I will rush this material off to you and hope that the delay has not been too disastrous.

Your plans for a film series sound most exciting and the prospect of making another copy of the exhibit very attractive.

From going over the figures on the original exhibit and anticipating the stripping in of English copy etc, I would estimate the sum of $4500 as a likely figure for a reprint. That includes the metal frames as well as panels.

You could knock off approximately $1600 dollars if you are interested in only the panels. (Ithink the exhibit would loose a great deal if it were not shown on the zig zag units).

I've enclosed a carbon of the English version of our text. If there is anything else I can do, be sure to let me know.

My best to Frank and to you and all good wishes for the holiday season.

Sincerely,

Jack Lowery

R. John Lowery Jr.

RJL/sc

January 21, 1954

Mr. Jack Lowery
Tom Lee Limited
10 West 55th Street
New York 19, New York

Dear Jack:

Many thanks for your letter of December 17 and all the information about reproducing the exhibition. Frankly, it costs too much and is prohibitive on a Museum budget. But we shall still want to have a copy of it if we can.

Dr. Morley, the Museum Director, suggested that we have the photographs blown up to half the original size. That could be done at Russo's as they have all the negatives. Then they could be sent out here unmatted and the Museum, under Frank's sharp eye, could mat the photographs and make a show of it. Also, we could get it without printing and that too could be added here.

What do you think? How would the price stand if all this were done? I'm afraid that this is the only way we could do it.

I will write Mrs. Pope and again ask her permission to distribute the exhibition from this Museum. I think it will be okay.

Please forgive me for causing you all this extra work. And again thanks for all your very kind help.

Hello to everyone.

All best,

Barbara Stauffacher
Film Department.

February 16, 1954

Mr. Jack Lowery
Tom Lee Limited
10 West 55th Street
New York 19, N. Y.

Dear Jack:

We really have to get at this exhibition very soon if we are to have it at all. I hate to bother you with this at this time but it would be a fine thing to get another print of that exhibition made here in English and traveling around in this country.

Can you find out without too much trouble how much it would cost to make it half size and with no printing? And not mounted. We will do all that here at the Museum.

Could Russo give me this information directly? I rather think it should come from you.

Thanks and sorry to be a pest. Say hello to everyone there.

All best,

Barbara Stauffacher
Film Department

Tom Lee
LIMITED
DESIGN AND MERCHANDISE PRESENTATION
10 WEST 55th STREET • NEW YORK 19, N. Y. • PLaza 7-8290

24 February 1954

Mrs. Frank Stauffacher
% San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Bobbie:

Apologies for not taking action on the price getting. I was under the impression that things were undecided and that I was not to proceed until I heard from you. At any rate, here are some prices for various half size photos.

For unmounted enlargement of the following sizes (half the size we used) I have listed the prices per print.

20" x 20"	$2.75
20" x 36"	4.00
20" x 12"	2.50
30" x 12"	3.00

There are twenty-seven 20" x 20" photos, eleven 20" x 36", thirty 20" x 12", and twelve 30" x 12".

27 x $2.75	$74.25
11 x 4.00	44.00
30 x 2.50	75.00
12 x 3.00	36.00
	$229.25

The total cost is therefore $229.25.

Shipping charges would be the only additional ones and, as the photographs can be rolled, these should be nominal.

Advise me as to whether you want me to have Russo make up a set and to whom they should be billed.

I hope you and Frank are both well and enjoying pleasant California weather. We've had an erratic but rather pleasant winter so far.

My best regards to you both.

Jack

CR6-2452

March 16, 1954

Mr. Rouben Mamoulian
c/o The Screen Directors Guild
9123 Sunset Boulevard
Hollywood, California

Dear Mr. Mamoulian:

I have talked with Mr. Youngerman and we are most proud and delighted that you will be able to be our guest speaker here at the Museum on Friday, April 9. As you know that evening will be the first of this group on the American film and we are honored to have you with us to introduce the series as well as discuss the work of D. W. Griffith.

As I informed Mr. Youngerman, the Museum of Modern Art Film Library's print of INTOLERANCE will be sent to you about the 2nd of April.

The evening can be arranged in any way you think best. Frank Stauffacher, after whose exhibition for the Smithsonian Institution and the Department of State on the American Film this film series was patterned, will be in Hollywood April 1 through April 5. Would it be possible for him to talk briefly with you at that time? Mr. Lou Smith has offered to arrange an appointment. We feel sure that such a meeting would clarify the details of the evening although we have no set ideas.

Also, since the advance publicity has been issued on the Fifteen Directors series there have been numbrous requests for interviews with the men to speak here both from radio and TV stations. I'm sure there will be many requests for your appearance as soon as the press announces that you will be here. We feel that we donnot want to impose upon your time. However, if you are interested, we could arrange one interview, either radio or TV, during the time you are here.

We will naturally pay your expenses for this trip to San Francisco. You could fly up on Friday morning, stay the night, and return the next day if that is convenient.

Many thanks for your kind cooperation with the Museum in this project. We hope to hear from you shortly with an suggestions or questions you may have.

Sincerely yours,

Barbara Stauffacher
Film Department

April 2, 1954

Mr. Rouben Mamoulian
c/o Screen Directors Guild
9123 Sunset Boulevard
Hollywood, California

1112 Schuyler Road
Beverly Hills

Dear Mr. Mamoulian:

It was a great pleasure to talk to you over the phone several weeks ago, and it was very disappointing to me that I couldn't come down to meet and discuss with you further details connected with your talk here. At the last minute there was just too much to do here, and I flet that any further discussion could be easily accomplished by letter, to your satisfaction.

I hope that the 16mm print of INTOLERANCE has arrived for you, as well as a print of BIRTH OF A NATION. They both were to come from the Museum of Modern Art Film Library, N. Y. If the latter hasn't arrived yet, or if by any mixup it turns up here, I'll send it down immediately.

As you mentioned over the phone, it will be necessary to cut parts of INTOLERANCE because of its excessive length, and coupled with the talk, is would be an impossibly long evening. Since it runs over two hours, I hope it will be possible to cut about 35 to 45 minutes from it and still retain the essential film - although, with its four seperate stories, and their increasing tempo as the film progresses it might be a little difficult. But I leave such cuts up to you, and perhaps you could tell me the specific places and I'll make the reels up for the evening of the showing.

This would result in about 35 minutes for the talk. Of course we have no time limit; the past programs have generally been anywhere from two to almost three hours in length. The latter length, however, has been found to be too long generally.

Your talk concerning D. W. Griffith and INTOLERANCE need not be all-inclusive, as, indeed, the subject could justify a much longer period of time if it were. We thought that Griffith would be an excellent example with which to introduce the series of the work of some directors now current who represent a typical American tradition or style. The series

is not at all an attempt at a historical coverage. Griffith is presented here as the great fecund influence on the development of film technique.

The audience here should number about 500. It will be a good one, but it will not consist all of students - that is, students of the film; and that is why I say it is not necessary to go too deeply into Griffith's subject as one would for a group of practioneers or intent students of the film. These yearly, or by-yearly series of films here have been presented for about nine years, and have become quite famous internationally among the non-commercial world. This will be the first in which we have throughout the entire series had such outstanding film people as guest speakers.

The pattern of our programs has generally been this: We start as soon after eight P.M. as possible, allowing time for the audience to get seated after having usual difficulties of parking outside in the neighborhood of the Museum. The program runs approximately an hour, and then we have a 10 minute intermission, after which we resume the program. With your program I think it would be better to start off first with an introduction of you and then you proceed with your talk. Then an intermission, followed by the film, and after the film, a period for questions. I'm sure we can adjust this to work out very well.

Another plan to handle this subject would be to show three or four or more sections of the film, seperated by your related comments. It would seem that this might be a more logical way to justify cutting so much of the whole film...But this, of course, is only a suggestion.

Would it be possible for you to send INTOLERANCE up a few days before the 9th so that I can see it, and do what preparation you might need? Also we will have the original music score, and the organist should know about the unused sections. BIRTH OF A NATION should be returned to the Museum of Modern Art Film Library, as they have some bookings for it after next week. You can send it either to us and we'll forward it, or to them directly - whichever way is convenient to you.

We will undoubtly talk to each other on the phone during the next week to iron out any questions or minor problems. Above all, please do not feel that this presentation need be a formal, complete survey of Griffith. Please think of it as being rather informal because the audience would, I think, like it that way.

I can't thank you enough for your kind interest and willingness to speak on our series. We are indeed honored to have you, and further so, on the initial evening of the series.

Most sincerely yours,

Frank Stauffacher

April 19, 1954

Mr. Rouben Mamoulian
1112 Schuyler Road
Beverly Hills, California

Dear Mr. Mamoulian:

On behalf of those of us here at the Museum who have worked on this series of Art In Cinema showings, I would like to convey my deepest and most sincere gratitude for your cooperation, and your superb address which has set the series off to a grand and distinguished beginning. Since the project itself was an attempt to do an unprecedented thing, your send-off gave exactly what it needed, and even more.

I have more to write you, but I wanted to send you our thanks before much more time elapses, and before the series for which you really set the tone, proceeds too far. And also I want to thank you for your kindness in remembering my wife and daughter with most appreciated gifts.

Most sincerely,

Frank Stauffacher

April 21, 1954

Mr. Rouben Mamoulian
1112 Schuyler Road
Beverly Hills
California

Dear Rouben:

Station KPFA in Berkeley will broadcast the tape you made on Saturday, May 8 at 7:00 p.m. However, I don't think KPFA, which is an FM station, carries to Los Angeles. The station would like to present the tape to you after the broadcast. They only ask if you would pay them the approximate $3.50 that is the cost of the tape itself. I am looking forward very much to hearing the broadcast.

People are still talking about your fine talk and about how good it was to have you here.

Please give our best to Azadia.

Sincerely,

Barbara Stauffacher
Film Department

ROUBEN MAMOULIAN

April 30, 1954

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

Thank you for your kind letter of April 19 and your generous comments on my talk at the Museum. May I say that I enjoyed the occasion very much, and was especially gratified by the interest and enthusiasm displayed by your audience.

According to what I hear from Joe Youngerman, the series seems to progress in a satisfactory manner. I would like very much to hear from you as to how you feel about the program now that you have had several lectures. As the chairman of our public relations committee, I would like to give the Board of Directors of S.D.G.A. a more or less comprehensive report.

Mrs. Mamoulian and I were delighted with your gift -- it was indeed thoughtful of you to have noticed that she was intrigued by the Italian coffee pot. We are quite anxious to use it, but unfortunately we are somewhat puzzled by the contraption and would appreciate a little instruction as to how it should be operated.

Please thank your charming wife for her nice note. I appreciate her kindness in arranging that a tape of my radio broadcast be sent to me. (I am enclosing my check for $3.50 covering the cost of the tape.)

It was indeed a pleasure to meet you all in San Francisco, and both Mrs. Mamoulian and I hope it won't be too long before we see you again. Please remember us to Dr. Morley and Mr. Shoener. With our kindest greetings and best wishes to your dear wife and yourself,

Sincerely,

Rouben Mamoulian

RM/MS
Enc

May 4, 1954

Dear Mr. Trieste:

Enclosed is $3.50 check from Mr. Mamoulian for the tape of his interview which you said you would send to him after the broadcast this Saturday.

Thank you.

Sincerely,

Barbara Stauffacher

May 12, 1954

Mr. Rouben Mamoulian
1112 Schuyler Road
Beverly Hills
California

Dear Mr. Mamoulian:

Thank you very much for your kind letter of April 30. I'm sorry that I couldn't answer it sooner, but momentarily I was under pressure on work other than the Museum activity. But, in a way, it is better that I answer now because the S. D. G. A. collaboration is over for this series, and I can give a more rounded report.

I'm sure that each one of the directors has brought back to the S. D. G. A. good reports of his appearance on this series. Each program has been highly successful, to put it mildly. All of them have had "packed" houses, and packed with a very alert and intelligent audience.

Since it has been an experiment to me as well as to you people, I had no idea how it would seem as it shaped up into a series. But I did see how highly individual each director is, how different as personalities they are, and therefore impossible to classify the results of their appearances here. They were all top-notch, in spite of the fact that many were quite nervous about the whole thing. The nervousness didn't register to the audience at all. Personally, I was most gratified when the speakers told me, as you told me, that the experience was deeply and sincerely stimulating to them - because the audience was stimulated by their appearances, and displayed an acute interest in this creative side of movie-making. Many members of the audience have said to me that this has opened a whole new, mature side of Hollywood that they were not aware of. This is the major reason why we have put the series on, as you know.

Judging from the number of letters from the East, no doubt as a result of the article in the N. Y. Times on May 25 by Luther Nicols, the S. D. G. A. will be asked to do this same sort of thing elsewhere - various film clubs, universities, etc. - because it looks as if we have opened a new activity for film groups. May I venture to say that the success of such further branching of director's talks depends entirely on the climate of the audience. San Francisco is fortunately blessed with what can be considered one of the best audiences in the country. I would recommend, if I were asked, that the

Museum of Modern Art Film Library in New York could do it well. But, of course, it is highly uncertain that the S. D. G. A. could or would want to do this sort of thing again. But I hope they will be pleased with the venture here, and will beel that the effort of each director is well worth it, both to the Guild and to himself. Naturally I mean you, too. You set the series off with a grand and eloquent tone which will always be remembered. To you and the S. D. G. A., we owe the deepest and most sincere thanks.

Allon Schoener, who knows how to operate the Italian coffee-maker, and who selected that gift for Mrs. Mamoulian and yourself, is at present working night and day in preparation for the Dufy opening here, so I have been unsuccessful in getting instructions on working the appartus for you, but he wants to write you about it. It is a fairly simple precedure, however. But you should hear from him in a very few days. He owns one, but I don't, so he can send you the instructions.

We've received the tape from KPFA today, and it is being mailed to you with this mailing.

Again, my wife and I send you and Mrs. Mamoulian our most sincere greetings and best wishes, and acknowlegements for all you have done for us.

Most sincerely yours,

Frank Stauffacher

December 18, 1953

Mr. Vincent Minelli
8560 Hedges Place
Beverly Hills, California

Dear Mr. Minelli:

Last year the Smithsonian Institution in collaboration with the Department of State commissioned an exhibition for distribution abroad on the American Film entitled "Aspects of the American Film: Fifteen Directors". The exhibition, consisting entirely of still pictures, is now circulating in Germany and South America. It was based on the positive creative contributions made by fifteen of the top film directors in the commercial and documentary fields. Starting with Griffith the directors are Sennett, Chaplin, De Mille, Ford, Huston, Capra, Wyler, Zinnemann, Stevens, Minelli, United Productions of America, Flaherty, Van Dyke, and Lorenta. The exhibition was compiled by Frank Stauffacher who is also associated with the San Francisco Museum of Art.

We are now planning to have a film series based on this same theme here at the Museum starting in early Spring. There will be fifteen evenings, each devoted to the works and ideas of one director. There will be a guest speaker each time - in many cases the director, when he is available, and one or two of his most outstanding films.

Our big problem is obtaining films that are out of circulation commercially. Being entirely an educational function, we can draw on the Museum of Modern Art Film Library, various 16mm distributors, and even in some cases, regular theatrical distributors, to the extent of the availability of a particular film. But many of them are obviously not ordinarily available, and we are inquiring about this.

Are there any of your older films available anywhere - such films as ZIEGFIELD FOLLIES, MEET ME IN ST. LOUIS and the more recent AN AMERICAN IN PARIS?

I am sure you would have some ideas on what films of yours would make a good combination for an evening on you. Any ideas you may have will be most appreciated. Would you consider speaking yourself, or could you suggest an appropriate speaker on your films and your approach to the musical?

Or, perhaps we could ask a very good friend of ours whom you know, Tony Duquette, to come up and talk about his decors for you in several of your pictures.

We are very anxious to hear what you think of this project.

Mr. Lou Smith, representative of the Screen Director's Guild, has been kind enough to help us with this planned series.

Many thanks.

Sincerely yours,

Barbara Stauffacher
Film Department

December 18, 1953

Mr. Tony Duquette
1354 Dawnridge Drive
Beverly Hills
California

Dear Tony:

I am engaged in a project that sounds like Frank but isn't. You will remember the 15 Director exhibition Frank did for the Smithsonian and State Department - now, since I work at the Museum, I am organizing it into a film series. It will be on the same theme, with one night devoted to the films of each director. Also, there will be a speaker each time; in many cases the director when I can get him.

I have written to most of the directors asking them to give ideas and if they would speak. I wrote to Vincent Minelli and suggested to him that if perhaps he is unable to speak, you might be able to get up and speak about the decors that you have done for him in various pictures. What do you think? We have no set dates yet, but it should start some time in early Spring. Maybe you can get a show at the Museum at the same time. Let me know what you think of this idea. It would be lots of fun in any case.

I am very anxious to see how Minelli and all these directors react to these letters of mine proposing this project. It is all so educational, yet it is the first time anything like this has been done. George Stevens was a great success when he was here on Art In Cinema.

The Museum of Modern Art Film Library is going to finance the finishing of the Butler footage you saw that night at Healy's. Frank is quite happy because it it is the first time they have ever actually become producers.

All best to you and Beegle - and Merry Christmas.

Love,

Barbara Stauffacher
Film Department

Vernon 8-2161

January 18, 1954

Miss Barbara Stauffacher
Film Department
San Francisco Museum of Art
San Francisco 2, California

Dear Miss Stauffacher:

It was a great honor to find my name among those directors chosen for your series on the American Film.

I think "An American in Paris" and "Meet Me in St. Louis" would be the films most suitable for your purpose, and M-G-M assures me that they would be happy to supply these films or any you may prefer for showing. I would be glad to come to San Francisco if I am free when you show these films. If this is not possible, anyone you suggest as a speaker would be fine with me.

I think this is a very wonderful project and I am sure it will be a great success.

Sincerely,

Vincente Minnelli

NO AGREEMENT OR ORDER WILL BE BINDING ON THIS CORPORATION UNLESS IN WRITING AND SIGNED BY AN OFFICER

January 21, 1954

2/4/54 - Telegram
Await your reply on April 30 date.
Hope you can come.
Telephoned OK

Mr. Vincente Minnelli
Metro-Goldwyn-Mayer Pictures
Culver City
California

Dear Mr. Minnelli:

Many thanks for your good letter of January 18 and for your interest in this project. We are very gratified at your enthusiasm and cooperation.

Dates have been set for the film series to be entitled "Aspects of the American Film: Fourteen Directors". The evening about you and your films will be Friday, April 30, 1954.

We would be most happy and proud if you could manage to come to San Francisco to be our guest speaker. As far as we know this is the first time a series on the study of film directors' work and ideas has been presented in this country and we hope very much that the directors themselves can come and be a part of it.

The evening would be arranged in any way you think best. And thank you very much for arranging with the studio for the films. That is a great help. Perhaps you can choose the film of yours you consider best and show and talk about it. What do you think? Naturally we will pay your expenses. You could fly up on Friday, stay the night, and return the next day if that is convenient.

We are extremely anxious to hear what you think of all this and hope very much that you will be able to come.

Most sincerely,

Barbara Stauffacher
Film Department

February 19, 1954

Mr. Vincente Minnelli
Metro-Goldwyn-Mayer Pictures
Culver City
California

Dear Mr. Minnelli:

We are very happy that you will be our guest speaker on Friday, April 30, and very sure that we will have a fine evening.

Let me make a few suggestions as we talked about last week and then you can decide what you would like to have for the evening. We feel that your work is very important for the unique contribution you have made in your combination of the camera, dance and the sets, all working together. We feel that this is the culminating development of the musical not only in this country, but anywhere. And we feel that this is a peculiarly original tradition in the film. As for the actual workings of the evening, I believe we thought that sections from several of your films would be good. May I suggest MEET ME IN ST. LOUIS, AN AMERICAN IN PARIS, THE PIRATE, THE ZIEGFIELD FOLLIES, or any others you like best? The evening will start at 8:00 and should last about 2 and ½ hours. We will have an intermission.

However too many sections will be too heavy to carry. Am I right in thinking the films will be 35mm? If not, of course, they will be easier to handle.

Does this help you any in speaking for us? I am sure that there will be no trouble. Please write me about any questions that you may have.

Again, many thanks for your kind help and interest.

Sincerely,

Barbara Stauffacher
Film Department

March 11, 1954

Mr. Vincente Minnelli
Metro-Goldwyn-Mayer Pictures
Culver City
California

Dear Mr. Minnelli:

Since the advance publicity has been issued on the 15 Directors series here at the Museum we have had a number of requests for interviews with you from radio and TV stations for April 30th.

We feel that we don't want to impose on your time. However, if you are interested we could arrange one interview, either radio or TV, during the afternoon you are here.

The series is shaping up very well and we will have the announcements out next week. I'll send you some.

Frank will probably be in Hollywood around the 25th and 26th of this month. It would be wonderful if he could see you and talk about the program. Would that be possible?

Many thanks for all your kindness.

Sincerely,

Barbara Stauffacher
Film Department

March 16, 1954

Mr. Vincente Minnelli
Metro-Goldwyn-Mayer Pictures
Culver City
California

Dear Mr. Minnelli:

I was mistaken about the dates that Frank will be in Hollywood. He is driving down on the 31st and will be there April 1-4. Would it be possible for him to contact you for a short while during that time? Mr. Lou Smith has offered to arrange an appointment.

I'm sure that such a brief meeting could clarify the details of the evening although we have no set ideas.

Kindest regards.

Sincerely,

Barbara Stauffacher
Film Department

March 18, 1954

Mr. Vincente Minnelli
Metro-Goldwyn-Mayer Pictures
Culver City
California

Dear Mr. Minnelli:

This letter is to confirm the rescheduling of dates for your talk here between you and Mr. Zinnemann. Mr. Lou Smith talked to your office and they replied that Thursday, April 15 would be possible for you instead of the previous date of Friday, April 30.

We are extremely indebted to you for making this change possible. Mr. Zinnemann will have to be out of the country and thus unable to appear at all on his earlier date.

I sincerely hope that April 15 is just as convenient for you.

Many thanks.

Sincerely yours,

Barbara Stauffacher
Film Department

March 19, 1954

Mr. Vincente Minnelli
Metro-Goldwyn-Mayer Pictures
Culver City
California

Dear Mr. Minnelli:

Please disregard my letter of yesterday, March 19 - except for my continued thanks for your patience in this shifting of dates.

I have just talked with Lou Smith and he informed me that Friday, May 7 will now be that date which is set for your evening here. Fine. I sincerely hope that there will be no further changes in dates, but we well understand that everyone is under much pressure.

Let me thank you again for your kindness and cooperation. We will now count on you for May 7.

Most sincerely,

Barbara Stauffacher
Film Department

May 13, 1954

Mr. Vincente Minnelli
Metro-Goldwyn-Mayer Pictures
Culver City
California

Dear Mr. Minnelli:

All of us here at the Museum who have worked on this Art in Cinema series want to thank you for the truly splendid evening you presented to the audience and to us. I am writing for Frank and everyone with our most sincere gratitude for your cooperation and kindness.

I am enclosing the reviews to date. Sunday, The Examiner will have a large piece. I will send it also.

Many thanks, and kindest personal regards to Mrs. Minnelli and yourself from Frank and me.

Most sincerely,

Barbara Stauffacher
Film Department

P.S. Frank tells me he wants to write a separte letter to you and will shortly.

November 17, 1953

Mrs. John A. Pope, Chief
Traveling Exhibition Service
Smithsonian Institution
National Collection of Fine Arts
Washington, D. C.

Dear Mrs. Pope:

I was unable to write you a letter sooner than this, thanking you for making possible the payment on Mr. Lee's final invoice on the 14 directors film.

I have not forgotten my pleasure in knowing you and your kindness to me while working on the entire exhibition. And I have often been a little worried, and sincerely sorry, at the outcome of the film idea itself, after it appeared that the project couldn't continue at that time.

Very often, too, I wonder just how the exhibition itself did, - did it actually say something? The Academy of Motion Picture Arts and Sciences said they wanted to buy a small-size set for their files. Is this permissable?

Again, many heartfelt thanks for your help in accomplishing this exhibition which, I hope, turned out at least partially successful for you.

Sincerely yours,

Frank Stauffacher

FS:BS

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON 25, D. C.

November 24, 1953

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

Thank you so much for your letter of November 17th. I am delighted to hear from you again and I wish I could tell you something in answer to your question about our joint exhibition. As usual, it has disappeared into a void also it seems and we have received no comments whatsoever from Germany. The State Department is in the same sorry position. However, should something materialize, we shall certainly forward it to you immediately.

I would be only too happy to have an identical set for circulation in American museums and colleges. Do you think the Academy of Motion Picture Arts and Sciences could finance another copy and turn it over to us for nation-wide circulation? It certainly would be excellent promotion for them and, if they wished, they could handle all press releases and previews and make it worthwhile for the Academy.

I have asked Mr. Brecker if, in general, we may order additional copies of exhibitions made for his Agency and he had no objections whatsoever.

If you know how to approach the powers that be at the Academy, please go ahead, as it would certainly be nice if the exhibition could do some good in this country.

With kindest regards,

Sincerely yours,

Mrs. John A. Pope, Chief
Traveling Exhibition Service

February 26, 1954

Mrs. John A. Pope
Traveling Exhibition Service
Smithsonian Institution
National Collection of Fine Arts
Washington 25, D. C.

Dear Mrs. Pope:

We are now planning a film series here at the Museum (I work here now) based on the same ideas as Frank's exhibition for you. It will also be called "Aspects of the American Film: Fifteen Directors". There will be an evening devoted to the study of each director. We will have a guest speaker each time, in many cases the director himself, and show a representative film. During the first part of the series, to take place this spring, we are fortunate to be able to have Fred Zinnemann and Vincente Minnelli to talk about their own films, Willard Van Dyke to discuss his work and that of Pare Lorentz, Stephen Bosustow who is President of UPA, Kenneth Macgowan of UCLA to discuss John Ford, George Sidney who is President of the Screen Directors Guild to talk about D. W. Griffith and Mitchel Leisen to discuss his work with Cecil B. deMille. I hope this will really mean something and I think it will because the interest in film directors is so great now.

I have talked with Dr. Morley about the film exhibition and she was very enthusiastic. We hoped we could get a copy to use in conjunction with the film series. Jack Lowery tells me that it could be blown up half the size of the original and that if we do the mounting and printing of the English titles here at the Museum it would be held to a price the Museum could manage.

We are wondering if when this copy of the exhibition is constructed we would be allowed to circulate it in this country? It would also be wonderful to have a copy of the exhibition, even if not the more striking original, circulating and being seen in this country.

Previously Frank wrote you about the Academy wanting to buy a set, but we have not heard from them in regard to this, and it would seem to us that its use at this time by the Museum would be better.

According to your letter of November 24, 1953 you said that Mr. Brecker had no objections to the exhibition being reprinted and distributed in this country, but we want to make sure that this would hold for our use of it too.

We will go ahead with the project as soon as we get your okay.

We certainly miss New York and the East very much. Now that Frank is well again we hope to get back there. He sends very best regards, as do I.

Sincerely yours,

Barbara Stauffacher
Film Department

To: Dr. Morley
From: Mrs. Stauffacher

Attached is Mrs. Pope's letter. I guess we will have to give up the idea of the exhibition. as Iff we can not distribute it, it would mean too much money and it would not pay for itself.

Frank will write her that the Academy is out, as they also have no money to make the full size exhibition.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON 25, D. C.
CONSTITUTION AVENUE AT TENTH STREET

March 16, 1954

Mrs. Barbara Stauffacher
Film Department
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Bobbie:

Thank you so much for your letter of February 26th which should have been answered long before this. I am glad to know that you are working at the San Francisco Museum of Art and your plans for a film series based on Frank's exhibition seem like an excellent idea. After all, he has done months of research and has studied each of the 15 directors most thoroughly.

As to a replica of our exhibition, "ASPECTS OF THE AMERICAN FILM: 15 DIRECTORS," I had hoped to circulate one myself and I have not yet given up. However, when we first approached the United States Information Agency about duplication, they were opposed to it for very good reasons of their own.

I, frankly, do not feel that a blown-up version, only half the size of the original, would do justice to the beautifully conceived show which we sent to Europe and South America.

Would it not be possible for Frank to follow up with the Academy as long as they were already interested? But, even if he succeeds, it would seem to us that we should be the ones to circulate it. I feel sure the United States Information Agency would agree with us on this.

I am sorry I cannot be more helpful, but I feel sure you see our point.

Sincerely yours,

Annemarie H. Pope gea

Mrs. John A. Pope, Chief
Traveling Exhibition Service

Dictated by Mrs. Pope and signed in her absence.

February 19, 1954

CR5-1125

Mr. George Sidney
Screen Directors Guild
9123 Sunset Blvd.
Hollywood
California

>MGM

Dear Mr. Sidney:

We have talked with Mr. Lou Smith and are very happy to know that you will be our guest speaker for April 9, 1954.

I am sure he has informed you about what we are working towards in this series, but I shall also try to give you a brief idea of what is planned. The theme of "Aspects of the American Film: Fifteen Directors" ~~was first~~ was first worked on for an exhibition Frank Stauffacher did for the State Department and the Smithsonian Institute, which was distributed in Germany and South America. It was based on the positive creative contributions made by fifteen of the top directors in the commercial and documentary film fields. We have now planned the Film Series here at this Museum with the same ideas in mind. There will be fourteen evenings, 7 this spring and 7 next fall, which run as follows:

The Pioneer: D. W. Griffith
New Treatment in Realism: Fred Zinnemann
Tradition of the West: John Ford
Tradition of the Musical and Dance: Vincente Minnelli
Tradition of the Spectacle: C. B. deMille
The Revolution in Animation: UPA
Tradition of the Documentary Film: Lorentz & Van Dyke

Art of Slapstick: Mack Sennett
The Human Comedy: Frank Capra
Craftsman of Melodrama: John Huston
The Novel Into Film: George Stevens
Craftsman of the Drama: William Wyler
Animation and Nature: Walt Disney
Pioneer of the Documentary: Robert Flaherty

Besides yourself speaking the first night, there will be in turn, Mr. Zinnemann, Kenneth Macgowan, Mr. Minnelli, Mitchell Leisen, Stephan Bosustow, and Mr. Van Dyke, speaking the first night on these subjects listed in the first column.

As to a uniform policy governing the entire series, it is fairly flexible. The idea, however, will be to determine the American film as differing, way, from the French film or the Italian film, etc. While this is rather vague because so many nationalities have gone to make up a native American film (and visa-versa), the attempt to define the American film is exceedingly worthy, I'm sure. Aside from this general subject, the work of each director is simply open to their individual styles, or their tastes, their ways of working. The whole series should present a serious study of each man's work and style and ideas.

I have read your article in Films in Review and I'm sure you can treat D. W. Griffith's great contribution very well. We are starting the series with him as the pioneer for his great innovations and his influence on the film medium. We will show BIRTH OF A NATION and have the original musical score played on the organ. Do you think it better to speak before or after the film? Would you like any slides made of sections of the film? Please write me any suggestions you have for the evening or any questions you may have.

Naturally we will pay your expenses. You could fly up Friday morning and back after the show, or stay the night in San Francisco.

I look forward to hearing from you. Many thanks for your interest and cooperation.

Most sincerely,

Barbara Stauffacher
Film Department

March 3, 1954

Mr. George Sidney
Metro-Goldwyn-Mayer Pictures
Culver City
California

Dear Mr. Sidney:

I am writing to you before receiving your reply to my last letter to let you know a change in plan.

We find that it will be necessary to show INTOLERANCE in place of BIRTH OF A NATION on the Griffith program, April 9th. I do hope this disturb the content of your talk. This change came about just today.

I am looking forward to hearing from you.

Yours sincerely,

Barbara Stauffacher
Film Department

3/15/54

March 11, 1954

Mr. George Sidney
Metro-Goldwyn-Mayer Pictures
Culver City
California

Dear Mr. Sidney:

Since the advance publicity as been issued on the 15 Directors series here at the Museum we have had a number of requests for interviews with you from radio and TV stations for April 9th.

We feel that we don't want to impose on ypur time. However, if you are interested we could arrange one interview, either radio or TV, during the afternoon you are here.

The series is shaping up very well and the announcements will be out soon.

I hope to hear from you shortly.

Sincerely yours,

Barbara Stauffacher
Film Department